

ALL ABOUT "THE ROOSTERS."



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EVERY FRIDAY.

Two Pence.

OFFICIAL
PROGRAMMES
OF
THE BRITISH
BROADCASTING
COMPANY.

For the week commencing
SUNDAY, February 15th.

MAIN STATIONS.

LONDON, CARDIFF, ABERDEEN, GLAS-
GOW, BIRMINGHAM, MANCHESTER,
BOURNEMOUTH, NEWCASTLE,
BELFAST

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SHEFFIELD, PLYMOUTH, EDINBURGH,
LIVERPOOL, LEEDS — BRADFORD,
HULL, NOTTINGHAM, STOKE-ON-
TRENT, DUNDEE, SWANSEA

SPECIAL CONTENTS:

THE GIFTED AMATEUR.
By Will Owen.

THE TRAGEDY OF SCHUMANN.
By R. D. S. McMillan.

HOW WE GET OUR CRYSTALS.

OFFICIAL NEWS AND VIEWS.

LISTENERS' LETTERS.

CONTINENTAL BROADCASTING.

Solving the Ether's Secrets.

By Sir OLIVER LODGE.

[This week we publish the second of the seven
lectures on "Ether and Reality" which Sir
Oliver Lodge is broadcasting from London.]

IT is commonly said that we have no sense
organ for the apprehension of the ether.
Truly, we have not any means of apprehending
it directly; but we are very much accustomed
to experience the phenomena which go on in
it, or, in other words, to apprehend its modifica-
tions or moods.

It might be said that we have no sense directly
to appreciate the air we breathe, and I suppose
children have to learn that an atmosphere really
exists round the earth. We can, however,
appreciate its moods or modifications, as when
there is a wind; or, if we remove some air from
a vessel, making a partial vacuum, having closed
the orifice with our hand, we can feel the
atmospheric pressure, which is very great,
though so uniform that we usually ignore it,
and it had to be discovered by Galileo, Torricelli
and Pascal. Apart from experiment, however,
we can appreciate the vibrations of the air, for
they are what we call noise, or sound, or music.
But, of course, children of many ages could
hear music without knowing that the atmosphere
had anything to do with it.

Probably a wind is the most direct method
of apprehending the air. Many attempts have
been made to detect a wind in the ether: the
earth is rushing through it at a tremendous pace
—nineteen miles a second, or more—and, there-
fore, relatively, it must be streaming past us;
but we can feel nothing of it; and, what is more,
our most delicate instruments, specially designed
to that end, can exhibit or detect nothing.
Consequently, it has been possible to doubt the
existence of such a medium.

Again, we have no means of making a vacuum
in the ether and feeling its pressure; we have
reason to think that that pressure is enormous.

The air pressure is a ton to the square foot;
an ordinary barometer demonstrates this. But
there is no instrument for measuring the pres-
sure of the ether, which is probably millions of
times greater. No vacuum is possible in ether:
its pressure is altogether too uniform for direct
apprehension. A deep-sea fish has probably
no means of apprehending the existence of water,
it is too uniformly immersed in it; and that is
our condition in regard to the ether.

But we can feel its vibrations. Hold your
hand in front of a blazing fire. It is not hot
air that we feel; the air remains cool; dry air
is not heated by radiation. What we feel is
due to ether vibrations: they excite the nerves
of the skin and give us the tingling sensation
which we call heat or temperature.

Again, if we sit in the sunshine we can realize,
if we attend, that we feel all round us a quiver
of the ether: it may actually bronze our skins,
and on the top of a mountain may raise blisters.

All these skin sensations are directly due to
the ether and its vibrations. The vibrations
originated in the sun, and have travelled across
ninety-two million miles of empty space, taking
eight minutes on the journey before they reach
us. They achieve many results on arrival.
Photographic chemicals are blackened by the
vibrations. Every green leaf elaborates crude
sap by their aid, and turns it into feeding
material or vegetable tissue.

All vegetation grows at the expense of the
ether tremors in which it is nourished: plants
extract energy from the ether and store it in
their substance: store it, it may be, for hun-
dreds or thousands of years; so that when you
make a wood or a coal fire, you liberate the
stored or dormant energy, and the ether gets
it back again.

Every part of the skin is sensitive to the

(Continued overleaf.)

Solving the Ether's Secrets.

(Continued from the previous page.)

ether quiver; but a particular region is localized in nearly all animals so as to be especially sensitive, and is called an "eye." Yet, "seeing," though it tells us about objects, tells us nothing about a medium and its waves, nothing about the machinery and vibrations by means of which we see.

It is quite possible to live amongst such vibrations and to know nothing about them; most people take the phenomenon for granted and do not analyse the cause. Only a few of the human race began to detect what was happening, and those few lived in the beginning of the nineteenth century. Late in time the knowledge came. After that, it was either ignorance or the same opposition theory which enabled people to ignore or deny the ether. And when, later on, we began to make experiments in electricity and magnetism, the ignorance of the ether was still more difficult. We are using it now in radio telegraphy; but, before that, we used it to drive our street cars and machinery.

Two Things Necessary.

An immense amount is known about waves, and the mere fact that a medium is able to transmit waves tells us something about its properties. A wave is always the result of an oscillation or vibration; and for an oscillation to be possible, two things are necessary; those two things are the power of restoration, recovery, recoil when released, and the power of overshooting the mark—the power of continuing to move without propulsion and even against an opposition force.

The power of recoil is called "elasticity"; the power of moving against opposition is called momentum or impetus, or inertia or density. A bent or coiled-up spring possesses one; it can recoil quickly and drive a pellet, or it can recoil slowly and drive a watch, all day, by its elasticity. Any kind of a load or mass possesses the other property—the power of continuing to move even against obstacles: a railway truck, once set going, can run up a slope for a time by its own momentum. So can water—it can be propelled against gravity—as in a fountain, or the tides. Our own bodies rise against gravity when we jump. A pendulum swings past its lowest point and rises on the other side: it overshoots the mark by its inertia.

A Simple Experiment.

The two properties, elasticity and inertia in combination, may be most easily illustrated by a piece of elastic, or a spiral spring, held at the top by a hand or a fixed support, and loaded at the bottom by a weight. Imagine you are holding up a weight by a piece of elastic. When everything is quiet, the weight is in a position of equilibrium; but if the weight is either pulled down or raised up a little and let go, it dances up and down. Follow this out, and you will perceive that it recoils or recovers its old position and then overshoots the mark, and continues either against gravity or against the spring; and this process is repeated many times.

If a vibrator is rapid, like a stretched cord or a clamped spring, the eye can hardly follow the vibrations; but the ear can detect them, for they will emit a musical note—that is, they will generate waves in the air—sound waves. That is something like how we start the so-called wireless waves in the ether—electric waves—or, at least, that is the simplest way.

To illustrate electric elasticity is very easy: you have only to charge an insulated body (which is easily done by the right kind of friction) and you know that it tries to discharge; so that if you bring your knuckle to it, you get a spark. For instance: Rub a sheet of thoroughly dry paper, still warm from the fire, on a clean table, with indiarubber; or give it a few strokes with a dry hand. When you lift the paper from the table, you find it sticks, being charged with electricity, and you hear little sparks snapping back to the table, which in the dark you can see.

Taking off clothes in dry weather gives the same effect, merely from friction. The charged piece of paper will adhere for a time to your clothes or to a wall, and otherwise behave oddly. You can warm and rub it again, and then if you lay it on a tea-tray, supported by three dried wine-glasses or tumbler, you can take a spark from the tray. Lift the paper off, you can get



Sir Oliver Lodge broadcasting at the London Studio.

another spark from the tray; put it on again, a third; take it off, a fourth, and so on.

The experiment is elementary and effective if done neatly. Each spark is a breaking down of the insulator under electric strain; it is like the snap of an elastic thread. Electrification is strain, and it tends to recoil or discharge when given the opportunity. The thing strained is not matter, but ether.

The discharge while it lasts is a current; but there are other ways of producing a current, and a current always generates magnetism; or rather, magnetism inevitably accompanies a current. You can easily maintain a current round an electro-magnet by connecting its coils to a battery. If you suddenly break that current, you get a spark across the gap: this is a different spark from the other, or, at least, it is due to a different cause: it is not due to electric strain or elasticity, it is due to magnetic impetus or momentum. I used to call it a B spark as a contrast to an A spark. The insulating partition is smashed as before, but smashed for a different reason: the violence exercised is not due to previous strain, and is not like the snap of an elastic: it is more like the stopping of a cricket ball or a bullet or a railway truck.

If you try to stop a cricket ball suddenly, by

a pane of glass, the glass is smashed: it was not previously strained, it is smashed by the momentum, or impetus, or inertia, or persistence in motion of the projectile. A railway truck can similarly be stopped by an obstacle, but not without violence; that is why buffers are made elastic, not rigid.

A sudden stop usually breaks something: an electric spark is a sign of breakage. If you do not stop an electric current, either by friction or in any other way, it goes on: it goes on, as a planet goes on, because there is nothing to stop it, and because of its magnetic momentum.

Why Waves are Possible.

The ether, therefore, possesses inertia, as matter does. Electric motion does not stop of itself. As when you stir a tea-cup, the spinning motion goes on for a time. Such motion is studied under the head Magnetism. The ether has two properties, the electric property and the magnetic property: one either is, or simulates, Elasticity; the other either is, or simulates, Momentum; and it is owing to these two properties that vibrations and waves are possible.

To generate waves, all you have to do is to charge an aerial positively and bring its terminal near a knob connected to earth. The elastic medium between them is strained till it snaps, a current begins, and that current can continue; so that the aerial which had been positive becomes negative. Then there is a recoil, a swing back again; and the swing is repeated several times—just like a pendulum or a clamped spring which has been strained to one side and then let go. The spark is oscillatory.

The whole process is so rapid that you cannot follow it without special arrangements: the oscillations are all over in an imperceptible time. But by looking at the spark is a rotating mirror, or photographing it on a rapidly moving plate, the oscillations can be detected. You see, as you photograph, not a continuous band, but a beaded band, each bead corresponding to a swing of the pendulum. The swing, however, usually takes only the millionth part of a second; you cannot hope to observe it without apparatus. But by proper arrangements—that is, by using a large capacity and discharging it through a large inductance—it is possible to

reduce the rate of oscillation till you get, not millions a second, but only thousands, or even hundreds, a second; in which case, the oscillations will be demonstrated by the spark giving a whistle or a musical note, instead of a snap.

These are the oscillations which, in 1888, were shown to generate waves in the ether.

Prodigious Density.

At the time when Clerk Maxwell gave the theory of ether waves, in 1865, no one knew how to produce them; they were not produced or demonstrated till twenty years later, partly by me in Liverpool, chiefly by Hertz in Karlsruhe. Thereby Clerk Maxwell's Theory was proved up to the hilt. These are the waves we use in wireless telegraphy.

Speaking of Elasticity and Momentum or Density as belonging to the ether—we must not suppose that other properties are just like those of matter—they are still more fundamental. We must look to the ether to explain the properties of matter; not vice-versa.

Electro-magnetic arguments show that the ether, though totally without viscosity, or anything akin to friction, is of enormous density, millions of times more massive than lead or gold. That the ether is so substantial will sound incredible; the ether's prodigious density has no influence on mechanics or on locomotion,

Lodge, the Man.

The Great Scientist at Work and Play.

EVEN to-day, when science enters so much into our daily lives, it is the custom to regard scientists as "dry," "stodgy" individuals! Such a description could never be applied to Sir Oliver Lodge.

Born in Staffordshire, the heart of industrialism, it was natural that he should have been intended for a business career; but blessed with a keen interest in many things that most little boys abhor—such as Greek and Euclid—he early determined that there are more interesting things in life than commerce. Most of his studies were done in his leisure moments, and it says much for his application and determination that he prepared himself for the stiff examination for the London Matriculation, which he passed easily, and, entering later for the B.Sc. degree, he obtained First Class Honours in Physics.

Pioneer Work in Wireless.

That was the first rung on the ladder of success, and after occupying many important scientific posts, he was appointed Principal of the University of Birmingham in 1900—a position he held for nineteen years.

As a rule, scientists are specialists, but Sir Oliver has made himself an authority in the most diversified fields. Mechanics, electricity, educational reform, mathematics, physical research, the problem of dispelling fogs, and the problem of making artificial rain have all claimed his earnest attention; but he will ever be endeared to listeners for his pioneer work in wireless.

In 1902, Sir Oliver retired from his post as Principal of Birmingham University to devote himself to the problem of the Ether of Space, and the series of talks by him that are appearing in *The Radio Times* give some of the fruits of his studies.

A Little Child's Compliment.

The possession of more than the ordinary share of brains has not deprived Sir Oliver of wonderful physical vitality. Although in his seventy-fifth year, he is still extremely active and holds himself as upright as any Guards' officer. Standing well over six feet, with broad shoulders and a massive head, he is a striking figure anywhere. In spite of his erudition, he is greatly beloved by children, and one little child once summed him up very truly by describing him as "a great big lion with a white satin coat."

Golf and a keen love of Nature have helped to keep this famous scientist fit. His fondness for the beauties of the country is, indeed, almost a passion. "A man who removes a tree unnecessarily," he once said, "is a traitor to the sustaining forces of life, while he who plants or preserves one is a missionary of comfort and strength." But the scientist side of him comes out even when he is inclined to be poetic, for he immediately added apropos of trees: "Apart from their refreshing beauty, trees are air purifiers and oxygen generators."

The Disappointed Barber.

Sir Oliver is fond of a good joke and he relates many amusing stories. Not long ago, he told of an experience of a scientific friend of his who went to a certain large town in the Midlands to attend a meeting of the British Association. Entering a barber's shop, he found the proprietor very loquacious.

"What is this British Association that is meeting here to-day, sir?" asked the barber.

Sir Oliver's friend explained that it was a society of learned scientific men.

"Oh," explained the barber in disappointed tones, "I thought it was a football team!"

C. T.

All About "The Roosters."

The Adventures of a Popular Concert Party.

At the foot of Olympus, which rises unmatched, midst the Thracian Hills, "The Roosters" were hatched.

TIME hung heavily at Summer Hill Camp, about five miles from Salonica, in March, 1917.

A Lieut. H. H. Warren decided upon an attempt to relieve the monotony of this camp's life by the formation of a concert party. In this he was supported by the Commandant, Captain Roose. A notice was posted calling for volunteers. It produced every kind of would-be artist. Thus it came about that, after many rehearsals, a final selection was made, and the "Roosters' Concert Party" was formed on March 28th, 1917.

Mule Tails as Curls.

The male costumes they adopted had been left as derelict by some regimental party, and the "girls' dresses were made from curtain material, and dyed mosquito netting. Ingenuity, and hair from the tails of mules, provided the necessary curls for the girls!

Their first memorable performance was given on the main deck of the Mediterranean Fleet Supply Battleship *St. George*, in the presence of the British Ambassador and his wife, Lady Grenville, officers of the Fleet, Army Headquarters Staff, and a great number of appreciative sailors.

It was not until September 13th, 1917, that they were made the official concert party of the 60th Division. Until then, they had performed the regular duties of soldiers. Three days later, they started on their first desert tour, which lasted for twenty-eight days, during which they gave twenty-one performances.

The Listeners' Friend



MR. F. J. BROWN, C.B.

THE resignation, on January 31st, of Mr. F. J. Brown, C.B., C.B.E., Assistant Secretary of the General Post Office, cannot be passed over without a note of regret and appreciation.

Mr. Brown was head of the Department which dealt with wireless telegraphy and telephony, and deserves a considerable share of the credit for the development of broadcasting in this country. During the negotiations prior to the formation of the B.B.C., it was Mr. Brown who represented the Post Office. Likewise, during 1922 and 1924, when a succession of difficulties was encountered, it again fell to Mr. Brown's lot to represent the Government Department concerned. It is an exaggeration to state that much of the success of British Broadcasting could not have been achieved but for Mr. Brown's help.

To his ready sympathy and keen interest, as well as to his judicial ability, the B.B.C. is much indebted. It should go without saying that he carries with him the good wishes of the B.B.C. to the new spheres of activity to which his retirement has opened the way. Incidentally, we are glad to feel that our relations with Mr. Brown's colleagues who carry on his work are equally cordial. We hope and believe that they will find their future closer connection with us as pleasant as Mr. Brown assures us it has been to him; nor are we unmindful of what we owe to them already.

J. C. W. R.

One of their most interesting experiences was in performing to the 17th London Regiment, who were then in the front line. It was necessary to do this in the daytime, as, otherwise, the lights at night might have attracted the enemy's gun-fire.

A stage was erected across the barbed wire entanglements. One of them has said that "the grasse point must have attracted the flies, for they swarmed on us, and to linger on a tip note was to get a mouthful."

In the Desert of Sinai the stage for the "Roosters" was built by the Lancashire Pioneers, and a rough screen was painted by means of a shaving-brush, a necessary piano was camouflaged up the line as a case of bully beef, but eventually the "Theatre Royal, Sinai," was erected!

Materials were scarce and required for the grimmer business of war, so that their various "props" were more ingenious than sound. Wonderful effects, however, were obtained from biscuit tins, cardboard, wire, and wood, and even a suit of armour was produced.

Acting in Abram's Vineyard.

Proceeding to Palestine, one of their engagements was with a famous regiment quartered in Abram's Vineyard. This regiment had suffered severely, and were due to go into action on the night of the performance, which took place upon the stone floor of a corridor, with candles for foot-lights. The "Roosters" dressed on piled-up cases of Lewis gun ammunition, whilst the men were being served with their "120 rounds," and "iron rations."

Each member of the audience sat on his equipment ready for action should orders come through. At first the entertainers provoked no response from the grim and silent soldiers, but soon tension was relaxed, and at the end they were able to arouse roars of laughter.

"Army Reminiscences."

Over three hundred performances were given by them to the Armies in the East, in hospital wards, workshops, on warships, transports, in a Sultan's palace, in innumerable marquees, and in the desert wilds.

Mr. Percy Merriman, who was one of the original founders of the party, and is still its producer, has many and varied gifts. In addition to his *flair* for character acting, he had a good voice for part singing, and is a clever reciter.

Mr. Arthur Mackenzie, tenor, is the only member who appeared at every performance of the party. He was in Greece, Egypt, and Palestine. In the "Army Reminiscences" programme he played the part of an officer; his vocal duets with Mr. Septimus Hunt are much appreciated by listeners.

Mr. George Weston, pianist, joined the party in Egypt in the summer of 1917, and was known to the 60th Division as "Kitty, the charming flapper."

Mr. Septimus Hunt, baritone, played the part of sergeant-major in the "Army Reminiscences" programme. Himself sergeant in the Artillery during the war, he was also associated with Mr. Rutland Boughton in the "Sixes and Sevens Concert Party," and organized many concerts at the London Command Depot.

Mr. William Muck, humorist, is a fine portrayal of character, and in light comedy has just the right delicacy of touch. He is one of the original founders of the "Roosters," and in the early stages of his career he played as one of the "girls." His clever burlesques of the fair sex, and his soprano voice, were much enjoyed by the Armies in the East.

H. R.

Official News and Views. GOSSIP ABOUT BROADCASTING.

A Salvation Army Evening.

REPRESENTATIVES of the Salvation Army will give the Sunday evening service at London on February 22nd. The address will be by Mrs. General Booth. In addition to the hymns, music will be provided by the International Staff Band.

Old English Music.

The S.B. programme on Tuesday, February 24th, will consist of two parts; the first being a programme of old English music, including Elizabethan and folk songs sung by Miss Gladys Palmer and Mr. Dale Smith. Instrumental music will be provided by the Chaplin Trio, consisting of Miss Nellie Chaplin at the harpichord, Miss Kate Chaplin playing alternately the violin and the old and sweet-toned viola d'amore, and Miss Mabel Chaplin playing the violoncello and its predecessor, the viola da Gamba.

"The Beggar's Opera" by Radio.

The next main attraction of the evening will be a shortened version, without dialogue, of *The Beggar's Opera*. The original music arrangements and compositions by Mr. Frederic Austin will be employed. The original orchestra from the Lyric Theatre, Hammersmith, with the exception of the oboe player, will be under the direction of Stanford Robinson, one of the conductors at Hammersmith. Macbeth will be played by Mr. Frederick Banalow, whose name will always be remembered in connection with his wonderful interpretation of this part at the Lyric.

Several principals of the original cast, including Miss Kathlyn Hilliard as Polly and Mr. Frederic Davies as Filch, will take part. Miss Gladys Palmer will take the parts of Mrs. Peachum and Lucy Locket and Mr. Dale Smith that of Mr. Peachum.

"Extra Turns."

A contrast to the Old English and *Beggar's Opera* programmes from London will be found in the popular orchestral programme at Chelmsford on Tuesday, February 24th. It will include songs by Mr. Keighley Dunn (tenor), entertainment by Miss Mabel Fitzgerald, and two more of Mr. F. W. Thomas's popular "Extra Turns," given by Mr. George Bellamy, the actor.

Savoy Dance Music will be heard from 10.30 till 11 p.m.

"Samson and Delilah."

Samson and Delilah will be given at the Manchester Station on Saturday, February 28th. Delilah will be taken by Miss Enid Cruickshank, Samson by Mr. Walter Widdop, and the High Priest of Dagon by Mr. Leo Thistlethwaite. They will be supported by the "2ZY" Opera Chorus, under the direction of Mr. S. H. Whittaker, and by the "2ZY" Augmented Orchestra,

conducted by Mr. T. H. Morrison. This opera is being relayed to the High-Power Station at Chelmsford.

"Boris Godunov."

The Birmingham Station will broadcast the first act of *Boris Godunov*, by Alexander Pushkin, translated from the Russian by Principal Alfred Hayes, of the Birmingham and Midland Institute, on February 27th. The play is being performed by the Literary and Dramatic Society of the University of Birmingham, directed by Mr. Stuart Vinden. This production contains special music composed by Professor Granville Bantock.

"The Case of Lady Camber."

The "2ZY" Dramatic Company will present the sixth of their series of monthly plays under the direction of Mr. Victor Smythe on Friday, February 27th. They will perform *The Case of Lady Camber*, a play in four acts, by Horace Annesley Vachell. The play was a great success in London at the Savoy Theatre in 1915. It is a light and pleasing story with good dialogue, making it eminently suitable for broadcasting. A new member of the "2ZY" Dramatic Company who will be making her debut on this occasion will be Miss Mary Eastwood. She recently scored a success in a performance of *Discovery*, given in Manchester by the Unnamed Society.

Haydn's "Creation."

A performance of Haydn's *The Creation* will be broadcast from London and Chelmsford on Sunday, February 22nd. The principals will be Mr. Stiles Allen, Mr. Spencer Thomas, and Mr. Robert Rufford. The Wireless Orchestra and Chorus will be conducted by Mr. Percy Pitt.

Welsh Music, Song, and Drama.

It has been arranged to give the St. David's Day programmes from the Cardiff Station on Saturday, February 28th. The performance will be a comprehensive survey of Welsh music,

song, and drama, with the traditional airs, such as "Clychan Aberdyfi." The vocalists will be Mr. Walter Glynn (tenor), Mr. Madoc Davies (baritone), and Mr. W. Morgan Evans, Pennillion singing with the harp. Harp solos will be rendered by Rhianon James. The Station Orchestra will include among its selections Edward Gernan's "Welsh Rhapsody" and a number of old Welsh tunes. A play of Welsh life, *Second Childhood*, will also be presented.

Bridgwater All.

An interesting fact about the J. H. Squire Celeste Odeon, which is to broadcast from London on February 17th, is that no foreign musician can become a member. Each of the eight must be British, and a notability in the musical life of London.

Mr. J. H. Squire occupies the position of musical adviser to Miss Gladys Cooper, Mr. Frank Curzon, Mr. Gilbert Miller and T. B. Vaughan; in addition he is musical director of the Adelphi, Apollo, Playhouse and St. James's Theatre.

For Yorkshire Listeners.

Lt.-Commander Kenworthy, M.P., will talk at the Hull Station on "The League of Nations," on February 24th, at 6.40 p.m.

Talks Worth Hearing.

Mr. George Macdonald, O.B., LL.B., will deliver the last of his series of talks on "Roman Britain" on Monday, February 23rd, at 9.40 p.m. These have been S.B. to all Scottish Stations and to Belfast. This talk will deal with the withdrawal of the Romans from Britain and the end of their domination of the island.

On Tuesday, February 24th, Mr. H. Mortimer Batten, F.Z.S., the naturalist, will talk on "Bird Fishermen and Their Methods."

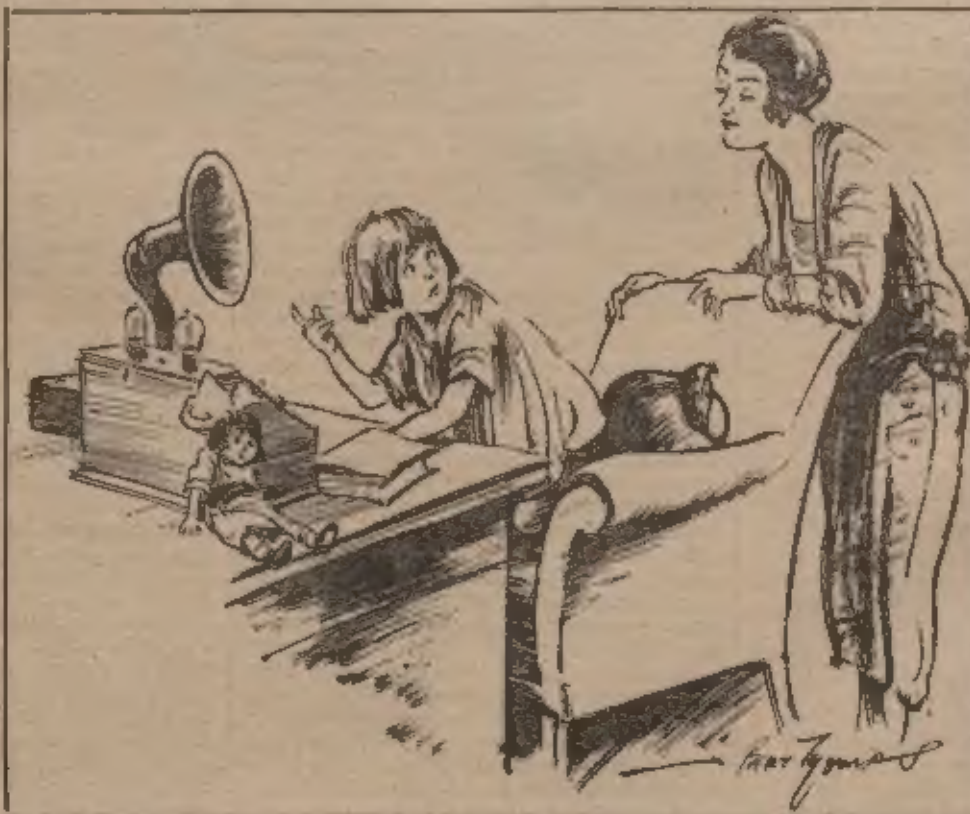
Mr. E. W. M. Balfour-Melville, M.A., Lecturer in History at the University of Edinburgh, will give the first of two talks to schools on "James L. King of Scots," at 3.30 p.m. on Wednesday, February 25th.

Scottish Singers.

The Edinburgh Male Voice Choir will take a prominent part in the programme to be broadcast from the Edinburgh Station on the evening of Friday, February 27th. This is one of the largest organizations of the kind in the city, and the numbers which they will render on this occasion will be of an attractive nature.

For Newcastle Charities.

The Newcastle programme on February 23rd will be broadcast from the Old Assembly Rooms, Westgate Road, Newcastle. Those taking part in the concert will include Miss May Blyth, Mr. Joseph Barrington, Miss Ival, Miss Worth and Mr. Percy Merriman. The "SNO" Repertory Company will perform a short play, and cello solos will be given by Miss Hetty Page. All profits will be divided among local charities.



"Now, dear—off to bed!"

"Oh, Mummy, you are rude to talk when this gentleman is speaking."

(Drawn by Bert Thomas.)

PEOPLE YOU WILL HEAR NEXT WEEK.



MISS NORA DELMAR, Soprano, is to sing from *David* on Wednesday, February 18th.

Lord Birkenhead to Broadcast.

SOME excellent oratory is in store for listeners on Friday, February 20th, for on that date a speech by the Earl of Birkenhead is to be relayed from the Chamber of Commerce Banquet at the Grand Hotel, Birmingham.

A brother peer—Earl Balfour—once described Lord Birkenhead as

"The most brilliant man of his generation," and considering the amazingly rapid strides that F. E. Smith (as he used to be known) has made on the ladder of success, the description is not inapt. After a brilliant career at Oxford, Lord Birkenhead became a K.C. within nine years of becoming a barrister, and he was only forty-seven when he occupied The Woolsack. To-day, he is one of the busiest and most popular members of the Upper House.

The First Broadcast Playwright.

MR. RICHARD HUGHES' plays do not need any introduction to listeners. He was the first, and



LORD BIRKENHEAD

is still one of the most popular of our broadcast playwrights—the author of *Danger*, *The Man Who Sang in His Bath*, *Congo Night*, and *Christopher Columbus*. He had already made a name, before broadcasting began, by his play *The Sisters' Tragedy*, which was produced in London and New York while he was still an undergraduate at Oxford. One critic has called it "one of

the finest short tragic plays in the English language."

Now he has published a collected volume, "The Sisters' Tragedy and other Plays." There are both tragedies and comedies; and all have been produced, at one time or another, in London theatres. The most famous of his radio-dramas, *Danger*, the coal-mining play, is included also.

A Famous Liverpool Organist.

LISTENERS will have the opportunity, on February 21st, of hearing one of the finest organs in England played by a master organist—Mr. Herbert F. Ellingford—for on that date one of the famous Saturday recitals is to be broadcast from St. George's Hall, Liverpool.

Mr. Ellingford gave his first public recital at the age of thirteen, and he was elected City Organist of Liverpool in 1912. The story of his election is an interesting one. When by the death, in 1912, of Dr. Peace, organist of St. George's Hall, the post became vacant, it was thrown open to public competition by the Corporation of Liverpool. Mr. Ellingford entered for this competition and won easily.



MISS ELSIE SUDDABY will sing from *David* on Sunday, February 15th.



MISS BEATRICE EVELYN, "Dinah," who will broadcast from various stations next week.



MR. SAMUEL KUTCHER.

THE Kutcher Quartet only began to broadcast a few months ago; but it has already established a radio reputation, and listeners will be glad to know that it will broadcast again on Thursday, February 19th, from the London studio. Mr. Samuel Kutcher, the leader, whose portrait this is, is also well-known as a soloist. He was a pupil of Albert Sammons and is noted for his virtuosity.



THE ROOSTERS CONCERT PARTY.

(An article on the history of these popular entertainers will be found on page 339.)



MR. RICHARD HUGHES.



MR. H. F. ELLINGFORD.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

FARRY'S "BLEST PAIR OF SIRENS."

(GLASGOW, EDINBURGH AND DUNDEE, MONDAY).
THIS is a noble setting for eight-part Chorus and Full Orchestra of Milton's fine poem, *At a Solemn Music*.

It is dedicated to "C. V. Stanford and the Members of the Bach Choir" and was performed by them in 1887. Since then it has been performed by every considerable Choral Society in the country, and at every Choral Festival. It is one of our most truly national pieces of modern choral music.

It begins with a swinging, dignified Orchestral Introduction, which constitutes a sort of orchestral "Main Tune," out of the material of which the orchestral accompaniment of the piece is fashioned.

At last the Chorus enters, in eight parts, in plain, strong harmonies:—

Blest pair of Sirens, pledges of Heaven's joy,
Sphere-born harmonious sisters, Voice and Verse,

Wed your divine sounds, and mixed power employ,
Lead things with intreated sense able to pierce;

A mere couple of bars of Orchestra alone, and then the voices enter with a little phrase of poem and music, one voice after another, until all are again united:—

And to our high-raised phantasy present
That undisturbed song of pure consent.
Aye sung before the sapphires-coloured Throne
To Him that sits thereon,
With solemn shout and solemn jubilee;

The music, we feel, is rising to a great climax. Two more bars of orchestral playing, and with full power of voices and instruments the climax is reached:—

Where the bright Seraphim in burning row
Their loud up-lifted angel-trumpets blow.

The Orchestra repeats the last thrilling phrase of the voices, and then, with an interweaving of the eight vocal parts, the words are given out:—

And the Cherubic host in thousand quires
Touch their immortal harps of golden wires,
With those just Spirits that wear victorious palms,
Hymns devout and holy psalms
Singing everlastingly.

Now the Orchestra repeats most of the Introduction. When it has played eight bars of this, the Chorus joins in (now in four parts only):—

That we on earth, with undiscordant voices,
May rightly answer that melodious noise;
As once we did, till disproportioned sin
Jarred against nature's chime, and with harsh din

Broke the fair music that all creatures made
To their great Lord, whose love their motion
awayed

In perfect diapason, whilst they stood
In first obedience, and their state of good.

The graphic musical treatment of the thought of jarring sin, cannot be overlooked by any listener.

A brief Orchestral interlude follows, and then, very touchingly, the Sopranos alone (and how effective their simple line of melody!) introduce the wish:—

O may we soon again renew that song.

The Tenors join, with the same tune, and before long the Altos and Basses have crept in, so that (in four parts) the whole Choir is singing:—

O may we soon again renew that song,
And keep in tune with Heaven till God ere long

To His celestial concert us unite,

Then Basses, Altos, Tenors and Sopranos enter (in that order) with the last line of the poem,

taking up from one another a line of melody, fugue-fashion:—

To live with Him, and sing in endless morn of light!

Thus is built up again an eight-part chorus, weaving and interweaving the choral thread, until at length, in plain, full simple chords (the Orchestra meanwhile giving out a fragment of the opening Orchestral Tune of the Introduction), they bring the music to a majestic close.

BYRD'S "GREAT" SERVICE.

(NEWCASTLE, SUNDAY).

The "Great Service" of William Byrd is so entitled, as its discoverer, Dr. Fellowes, reminds us, for a merely technical reason. In Tudor days, when Cranmer had rigorously enjoined a note-for-syllable setting of the words of the Liturgy, composers who required an outlet for a larger flow of the volume of their inspiration than this allowed occasionally ignored authority and wrote in the older, more florid style, so, necessarily, producing works of more length. Hence the existence of "short" services and "great" services, of which Byrd wrote both. But the modern world, having now had an opportunity of hearing the latest of Byrd's works to be published, will use the word "great" in another sense.

This is, indeed, great music—great in the impulse behind it, great in the skill with which the composer has provided that impulse with its means of communication to us. This discovery of an extended piece of music of our best period, which for three centuries has lain hidden in scattered and dusty part-books, has no mere antiquarian interest. The event is comparable with the revelation of a new play of Shakespeare's—even of an "Othello" or a "Hamlet."

There follows a very brief description of the music, section by section. (The word "Verse" indicates solo voices or at all events a small body; "Full" indicates the whole choir.)

I. VERSE. O come, let us sing unto the Lord. For the most part a plain, simple line-by-line setting of the words. It starts with Sopranos and Altos (verse) only, the full choir entering at "Let us come before His presence." The Gloria is as simple and straightforward as what has preceded.

II. TE DEUM. We praise thee, O God. The Priest sings the opening words, and the Choir then joins in (Verse). At "All the Earth" the Full Choir enters; the climax of the music comes at "Holy, Holy."

A new section opens at "Thou art the Everlasting God." "O Lord, have mercy," is beautifully treated.

III. BENEDICTION. Blessed be the Lord God of Israel. This is the most complex of the various sections of the Service. The voices "imitate" one another a great deal, in the taking up of the phrases. The Gloria is magnificently bold, and very elaborate.

IV. KYRIE. Lord have mercy upon us. Short and simple.

V. CRED. I believe in God the Father Almighty. Complex and expressive. Note how each clause of the words receives its appropriate treatment.

VI. MAGNIFICAT. My soul doth magnify the Lord. One of the finest portions of the Service. The Gloria is magnificent.

VII. NUNC DIMITTIS. Lord, now lettest Thou thy servant depart in peace. Mostly calm and simple, but growing in intensity.

The above is a very inadequate description, but as much as space will allow. The music is published for the Carnegie Trust, by Stainer and Bell, &c.

Listeners' Letters.

ALL letters to the Editor to be acknowledged must bear the name and address of the sender. Anonymous contributions are not considered.

Syncope and Masterpieces.

DEAR SIR,—Your correspondent, "G. A. K.," says that syncope music is a craze, pure and simple, and is bound to die a swift death. May I point out to "G. A. K." syncope music came into being long before he was born and will live for all time?

He will find it in some of the works of the great masters, viz., Handel (*Messiah*), Mozart (*12th Mass*), and many others one could mention. It is also to be found in some of the Mission Hymn Books. What is the matter, in my opinion, is that the word syncope is regularly contaminated with the awful word "Jazz." Syncope music such as we hear played from time to time by the Savoy Bands is played superbly.

I have had twenty-five years' experience arranging programmes and know how difficult it is to please.

Yours, etc.,

Castleford.

"AMATEUR MUSICIAN."

A Good Omen!

DEAR SIR,—We were enjoying a film in a London cinema the other evening and were far away in imagination on board a yacht off the Palm Beach, Florida. A gay party of young Americans was seen dancing on deck. Suddenly one of them said: "It's jazz-time in Pieradilly, let us tune-in with London." They tuned in the wireless set, and arranged the loud speaker.

The band in the cinema stopped playing: we listened expectantly for the Announcer, and "2LO calling" was flashed on the screen.

Immediately we heard: "Miao—wow, miao, miao, miao—wow—wow!" and the cinema black cat marched down the gangway, broadcasting at the top of his voice!

If there be anything in omens, we may take it as a good one, that a black cat should impersonate "2LO" so early in the New Year.

Yours, etc.,

London.

A. C.

America Heard at Chelmsford.

DEAR SIR,—I have recently derived great pleasure from the programmes broadcast from "WRZ," the Westinghouse Company's station at Springfield, America. These transmissions are easily received after the closing down of the B.B.C. stations.

An interesting innovation in the provision of Radio University Extension Courses. A full announcement was made the other day, and these Courses appear to be arranged by the local authority for university education, in conjunction with the owners of the station. The subjects at present embraced are "Appreciation of Music," "Appreciation of Literature," and "French." Each course consists of a series of eight weekly lectures, together with correspondence with "registered students." The registration fee for each course is one dollar.

Several testimonials from students were broadcast, and seemed to indicate that the scheme was very popular.

Yours, etc.,

Chelmsford.

B.Sc.

A Good Word for Atmospherics!

DEAR SIR,—I feel that someone ought to put in a good word for Atmospherics. Atmospherics originate in storms and form a valuable guide to their position. With their help, airmen can select their time and route so as to avoid the storms and their dangers. So atmospherics serve at least one useful purpose. Let listeners remember that!

Yours, etc.,

Cricklewood, N.W.

"AVIATOR."

(Continued on the facing page.)

Listeners' Letters.

(Continued from the previous page.)

Secrets of the Broadcasting Studio.

DEAR SIR,—Appropos of Captain Eckersley's remarks in *The Radio Times*, and as a result of my own observations, the following suggestions have occurred to me.

I notice that in the case of some singers the sound intensity of the voice dwindles so much as to give the impression that they had left the microphone. This effect, I assume, is the result of the unconscious movement of the singer, who at times throws his, or her, head back, or moves it from side to side. Now, the microphone, fixed at about four feet from the floor, is bound to miss the full value of some of the notes so directed, with resulting unevenness of sound volume at the receiving end. It would, therefore, seem advisable that two or more microphones should be fixed in the studio and placed at least eight feet from the ground, as sound has a decided tendency to rise.

One does not expect singers to alter their methods which have taken years to acquire—indeed, to do so would probably introduce worse effects—but the transmitter should be adapted in all possible ways to accommodate them.

We listeners should by this time be well aware that conditions in a small studio are different from those prevailing in concert halls and theatres. The truth about this is apparent to all, and is frequently pointed out officially; but the reason why the B.B.C. do not rent a suitably large hall for their operations is not quite so clear.

Yours, etc.,

Croydon.

E. S. T.

[The effect described in the above letter has not been noticed a great deal on the B.B.C. cheering sets. It is suggested that possibly this fading of the sound is simply caused by an artist singing piano in contrast to a previous forte passage. The singer is sufficiently far away from the microphone to make any movement of the head indistinguishable so long as the intensity remains the same. Deliberate experiments have been made to prove this. The B.B.C. admit the desirability of transforming the present studio into an auditorium, and if ideal conditions could be applied at once this is the course that would be adopted. Unfortunately, ideal conditions are not possible at present, but an early improvement is anticipated.]

Too Much Classical Music?

DEAR SIR,—Although I agree with "Satisfied Listener" when he says that there is too much criticism of your programmes, I think that a little criticism must sometimes help you. I am the owner of a crystal set and, of course, can only listen to "5XX," and my own small grievance is that the programmes that we receive are rather heavy or classical. Although I like classical music, one can have too much of it, and I (and a few of my friends to whom I have spoken about it) think that a "dance night" would be welcome.

Yours, etc.,

Wolverton.

L. S.

"Land of Hope and Glory."

DEAR SIR,—In Mr. A. B. Cooper's interesting article in *The Radio Times* on Elgar's song, "Land of Hope and Glory," he quotes the Master of Magdalene College as asking whether the Cantata in which the song occurs has ever been performed as a whole.

I remember hearing it sung by the Hallé Concert Society, and I have been looking up my old programmes and find that it was sung by them on January 15th, 1903, in the Free Trade Hall, Manchester. The conductor on this occasion was Dr. Hans Richter, who was a great admirer of Elgar and his music.

Yours, etc.,

Martin, Lincoln.

H. C. G. R.

How We Get Our Crystals.

A Thriving Industry Due to Broadcasting.

ONE of the most remarkable of the many economic and industrial results due to broadcasting is the trade in crystals, those commodities which, though they have mostly existed for untold ages, were absolutely unknown to many of their present users only a few years ago. If, indeed, cross-word puzzles had been introduced before the "How to Make a Crystal Set" article, some such clue as "An ore" to a word of seven letters, ending in L, would have caused a queue outside the Geological Museum for the first time in the history of that institution.

Many Different Names.

Now, nearly every shop window in which wireless accessories are profusely displayed contains specimens of crystals, which appear to be numbered by the hundred. They are actually not so large a family as they seem, because a particular crystal is often known by many trade names. An instance is galena (natural sulphide of lead), which is a singularly polyonymous commodity. It is usually supplied in cheap receiving sets. Sometimes, too, a crystal may be either natural or synthetic, and in each case may bear a number of names. Still, to-day many substances, some of which are not crystalline, though for wireless purposes they rank as "crystals," are sold as detectors.

One class consists of natural crystals, such as, in addition to galena, copper pyrites and zincite (oxide of zinc). A curiosity in this group is tellurium, which is an element of rare occurrence, and is found in a few minerals in association with gold, silver, and bismuth. First discovered in the Maria Loretta Mine, Transylvania, it possesses many of the characteristics of a metal, but it is now generally classed among the non-metallic elements.

A General's Discovery.

In another group come carborundum, silicon, and similar artificial crystals. It was with carborundum that the property of crystals for which they are used in receiving was first revealed, General H. H. C. Dunwoody, of the U.S. Army, discovering it in 1914, in connection with wireless telegraphy. So the application of one marvel of pure science led to the revealing of another—that crystals, owing to their perfectly organized structure, will "rectify," or convert, an alternate current into a direct one, and thus act as detectors of electric waves.

Lastly, there are crystals which are coupled or combined with others, as graphite and galena, zincite and bornite (a copper ore), zincite and chalcocite.

Thus a vast field—a field which, if it does not extend from China to Peru, comprises a large part of the earth's surface—is drawn upon for crystals.

Found at Home.

At home we have graphite, the principal sources of which are the blacklead mines of Cumberland; galena, which is mined in Derbyshire, Cornwall, Wales, and the Isle of Man; and copper pyrites, one of the mineral products of Cornwall, where it is called "peacock ore," or by a term derived from the Towan Mine, "towanite." But some of these substances are also imported.

Among the natural crystals for which we are wholly dependent upon other countries are zincite and tellurium. The only places in the world where zincite is found in any quantity are the zinc mines of New Jersey, U.S.A., and tellurium is also of rare occurrence, most of the world's supply coming from North America.

There remain the artificial crystals. Silicon can be obtained practically anywhere, because,

though it does not occur free in Nature, it exists in great profusion, in combination with other elements, in the solid matter of the earth, and is a constituent of substances as dissimilar in appearance as asbestos and clay. It can be obtained in the form we know it by heating in a crucible flint sand with magnesium powder.

Made at Niagara Falls.

Carborundum, on the contrary, is a strictly localized product, though less so than it was a few years ago, because all of it was formerly made at Niagara Falls, and its chief place of manufacture is still there. Its components are coke crushed to a fine powder and glass sand, to which are added salt and sawdust. This compound is placed in an electric furnace, and through it an electric current of 1,000 horsepower of energy is passed for thirty-six hours, subjecting it to a heat of about 7,000 degrees F. When the furnace has cooled down, the contents are found transformed into large masses of beautiful crystals, varying in colour from brown through green and blue to silver-grey.

Before General Dunwoody's discovery, carborundum, which, after the diamond, is the hardest mineral substance known, was used exclusively as an abrasive; but as broadcasting spread, it was largely pressed into service as a detector for receiving sets. Recently, however, it has been partly superseded by galena and other ores.

Careful Tests.

Crystals are prepared for the shops by numerous firms. Usually, the blocks of ore or other substance are delivered to them in lumps ranging from a few ounces to twenty or thirty pounds in weight, and are by them broken up into pieces that will fit into the brass holder.

Each is then tested separately on a receiver, because portions of the same lump vary greatly in efficiency. One may be satisfactory and the next give an entirely negative result. Every pound of some substances may, in fact, yield only about one ounce of good crystals. Carborundum, for instance, is singularly unequal, and firms which have handled it have thrown aside as useless for their purpose eighty per cent. of some blocks. The best lumps are said to be those of a silver-grey colour.

"Blind Spots"

Pieces which are all "blind spots," however, are not necessarily discarded. By specially treating them or combining them with other crystals, they may be made serviceable. After the pieces have been tested, they are placed in boxes or tubes, and then they are ready for the market.

A crystal should, therefore, give perfect satisfaction in use. No doubt, much rubbish has been sold, with the result that some listeners have tried one "marvel" after another without success. But plenty of sensitive crystals can now be obtained, and any dealer of repute will supply them.

T. W. WILKINSON.

A PHILHARMONIC PROGRAMME.

PART of the Liverpool Philharmonic Society's ninth concert will be relayed to Liverpool listeners on February 24th, when the conductor will be Mr. George Schneervoigt, and the solo violinist, Mr. Arthur Catterall. The works to be broadcast include: Overture "Carnaval" (Dvorak), "Forest Murmurs" (Siegfried) (Wagner), Violin Concerto Op. 61 (Beethoven).

The latter part of this programme will be of particular interest, as Mr. Jules Gaillard, the popular violinist, will broadcast from the Studio, assisted by Madame Gaillard and Mr. Robert Curtis in a violin, 'cello and harp recital.

WIRELESS PROGRAMME—SUNDAY (Feb. 15th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

2LO LONDON. 365 M.

Star Ballad Concert.

S.B. to other Stations.

ELSIE SUDDABY (Soprano).

HERBERT HEYNER (Baritone).

CEDRIC SHARPE (Solo Violoncello).

CLAUDE POLLARD and ISABEL GRAY (Duets for Two Pianos).

3.0. Claude Pollard and Isabel Gray. Andante and Variations, Op. 45. *Schumann* *Elsie Suddaby*.

"Weep You No More" *R. Quilter* (1)

"Danny Boy" (Old Irish Air) *Weatherly* (1)

"Night in the Desert" *Edgar F. Day*

1.30 (approx.). Cedric Sharpe. Aria (from "St. John's Passion") *Handel*

Minuet *Bocconi-Salmon*

Allemande *Handel*

Herbert Heyner.

"The Dimpled Cheek" *arr. Sumner*

"The Golden Vanity" *arr. Broadwood*

"Molly Brannigan" *arr. Stanford* (1)

"The Drowned Sailor" *arr. Sharpe* (11)

"Ward the Pirate" *arr. Vaughan Williams* (11)

Claude Pollard and Isabel Gray.

"Petite Suite" *Debussy*

"Cortège"; "Menuet"; "Ballet."

1.0 (approx.). Elsie Suddaby.

"The Hostel" *Baird* (14)

"Shepherd, Thy Demons Vary" *arr. Lane Wilson* (1)

"By Thy Banks, O Gentle Stream" *Haydn*

"O Yes, Just So" ("Plutus and Pan") *Handel*

Cedric Sharpe.

"Minstrel's Song" *Grieg*

"A Funny Little Fairy Story" *Onslow*

"Chanson de Nuit" *Elgar* (11)

"Pavane" *Herbert Sharpe*

4.30 (approx.). Herbert Heyner.

"The Birds of Bethlehem" *Walford Davies*

"A Ballad to Queen Elizabeth" (First Performance) *L. Stanton-Jefferys*

"An Epitaph" *M. Bealy* (2)

"Apple Winds" *M. Bealy* (1)

"The Holy Child" *Eustache Martin*

Claude Pollard and Isabel Gray.

"Silhouettes" (from Op. 23) *Arensky*

"The Coquette"; "Punch"; "The Dreamer"; "The Dancer."

6.0-5.30.—CHILDREN'S CORNER. S.B. from Cardiff.

5.30.—Hymn, "As Pants the Hart for Cooling Stream" (A. and M., No. 239).

Bible Reading.

Anthem, "He That Shall Endure" ("Elijah") *Mendelssohn*

Address by the Rev. H. C. THOMAS, M.A., Private Chaplain to the Bishop of London.

Hymn, "Peace, Perfect Peace" (A. and M., No. 537).

8.0. DE GROOT

and

THE PICCADILLY ORCHESTRA.

HENRY LUSCOMBE (Baritone).

Relayed from the Piccadilly Hotel, London.

S.B. to other Stations.

The Orchestra.

Overture, "The Magic Flute" *Mozart*

Prologos, "Paghari" *Leancovally*

"Liebestraum" *Liszt*

"A Devonshire Wedding" *Lyell Phillips*

Grande Fantaisie, "Samson et Delilah" *Saint-Saëns*

10.0.—TIME SIGNAL. WEATHER FORECAST and GENERAL NEWS BULLETIN. S.B. to all Stations.

Local News.

10.15.—De Groot and the Piccadilly Orchestra (Continued).

The Orchestra.

"Londonderry Air" *arr. G. Colman*

"Ave Maria" (By Request) *Schubert*

10.30.—Close down.

5IT BIRMINGHAM. 475 M.

3.0-5.0. A Programme of Favourites.

THE STATION SYMPHONY

ORCHESTRA

Conducted by JOSEPH LEWIS.

EDITH PADDOCK (Soprano).

WINIFRED MORRIS (Contralto).

The Orchestra.

Overture, "Stradella" *Violet*

Winifred Morris and Edith Paddock.

Aria, "He Shall Feed His Flock" ("The Messiah") *Handel*

"Come Unto Him" *Handel*

The Orchestra.

Slow Movement and Finals from "New World Symphony," No. 5, Op. 95 in E Minor *Dvorak*

Winifred Morris.

Aria, "But the Lord is Mindful" ("St. Paul") *Mendelssohn*

The Orchestra.

March, "Hall of Song" *Wagner*

Edith Paddock.

Aria, "From Mighty Kings" *Handel*

The Orchestra.

Solemn Overture, "1812" *Tchaikovsky*

Winifred Morris.

The Sands of Dee" *Cyril Scott* (4)

The Orchestra.

Selections from "Coppélia Ballet" *Delibes*

Edith Paddock.

"My Mother Bids Me Bind My Hair" *Haydn*

The Orchestra.

Selections from "Notre-Dame de Paris" Op. 71 A *Tchaikovsky*

5.0-5.30.—CHILDREN'S CORNER. S.B. from Cardiff.

8.30-9.0.—Hymn, "Hark, My Soul, It is the Lord" (A. and M., No. 260).

Religious Address by the Rev. L. BROWN, St. Andrew's Church, Bordesley.

Hymn, "Ye Servants of the Lord" (A. and M., No. 269).

9.0.—DE GROOT and THE PICCADILLY ORCHESTRA. S.B. from London.

10.0.—WEATHER FORECAST and NEWS. S.B. from London.

Local News.

10.15.—De Groot and the Piccadilly Orchestra.

10.30.—Close down.

6.0.—DE GROOT and THE PICCADILLY ORCHESTRA. S.B. from London.

10.0.—WEATHER FORECAST and NEWS. S.B. from London.

Local News.

10.15.—De Groot and the Piccadilly Orchestra.

10.30.—Close down.

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10.0.—WEATHER FORECAST and NEWS. S.B. from London.

Local News.

10.15.—De Groot and the Piccadilly Orchestra.

10.30.—Close down.

6.0.—DE GROOT and THE PICCADILLY ORCHESTRA. S.B. from London.

3.0. Orchestra.

Symphony No. 6 in E Minor, 1st and 2nd Movements *Tchaikovsky*

Adolph Riabin.

3.25. "Sleep, My Beautiful Maiden" *Rimsky-Korsakov*

"A Night in May" *Rimsky-Korsakov*

"Hindoo Song" *Sgato*

3.35. Winifred Small.

Concerto for Violin and Orchestra *Tchaikovsky*

Adolph Riabin.

4.0. "Why Are the Roses So Pale?" *Tchaikovsky*

"Frisson Song" *Slavoff*

"Gopak" *Moussorgsky*

4.10. Orchestra.

Symphony No. 5 in E Minor, 3rd and 4th Movements *Tchaikovsky*

4.35. Winifred Small.

"Slave Dance" *E. Zimelst*

"A Memory of Moscow" *Widomski*

4.45. Orchestra.

Overture, "1812" *Tchaikovsky*

5.0-5.30.—CHILDREN'S CORNER. S.B. from Cardiff.

8.30. Choir of the Church of the Annunciation, Choir Master, SIDNEY J. BINT.

Motet, "Jesu Dulcis Memoria" (Vittoria).

Hymn, "O Paradise" (Westminster Hymnal).

8.35.—The Rev. PERCIVAL THIGGS: Religious Address.

8.45. Choir.

Hymn, "Jesus, Lord, Be Thou My Own" (Westminster Hymnal, No. 65).

Motet, "Justorum Antioch" (Terry).

9.0.—DE GROOT and THE PICCADILLY ORCHESTRA. S.B. from London.

10.0.—WEATHER FORECAST and NEWS. S.B. from London.

Local News.

10.15.—De Groot and the Piccadilly Orchestra.

10.30.—Close down.

5.0.—DE GROOT and THE PICCADILLY ORCHESTRA. S.B. from London.

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10.0.—WEATHER FORECAST and NEWS. S.B. from London.

Local News.

10.15.—De Groot and the Piccadilly Orchestra.

10.30.—Close down.

5.0.—DE GROOT and THE PICCADILLY ORCHESTRA. S.B. from London.

10.0.—WEATHER FORECAST and NEWS. S.B. from London.

Local News.

10.15.—De Groot and the Piccadilly Orchestra.

10.30.—Close down.

5.0.—DE GROOT and THE PICCADILLY ORCHESTRA. S.B. from London.

10.0.—WEATHER FORECAST and NEWS. S.B. from London.

Local News.

10.15.—De Groot and the Piccadilly Orchestra.

10.30.—Close down.

5.0.—DE GROOT and THE PICCADILLY ORCHESTRA. S.B. from London.

10.0.—WEATHER FORECAST and NEWS. S.B. from London.

Local News.

10.15.—De Groot and the Piccadilly Orchestra.

10.30.—Close down.

5.0.—DE GROOT and THE PICCADILLY ORCHESTRA. S.B. from London.

10.0.—WEATHER FORECAST and NEWS. S.B. from London.

Local News.

10.15.—De Groot and the Piccadilly Orchestra.

10.30.—Close down.

5.0.—DE GROOT and THE PICCADILLY ORCHESTRA. S.B. from London.

10.0.—WEATHER FORECAST and NEWS. S.B. from London.

Local News.

10.15.—De Groot and the Piccadilly Orchestra.

10.30.—Close down.

5.0.—DE GROOT and THE PICCADILLY ORCHESTRA. S.B. from London.

10.0.—WEATHER FORECAST and NEWS. S.B. from London.

Local News.

10.15.—De Groot and the Piccadilly Orchestra.

10.30.—Close down.

5.0.—DE GROOT and THE PICCADILLY ORCHESTRA. S.B. from London.

10.0.—WEATHER FORECAST and NEWS. S.B. from London.

Local News.

10.15.—De Groot and the Piccadilly Orchestra.

10.30.—Close down.

5.0.—DE GROOT and THE PICCADILLY ORCHESTRA. S.B. from London.

10.0.—WEATHER FORECAST and NEWS. S.B. from London.

Local News.

10.15.—De Groot and the Piccadilly Orchestra.

10.30.—Close down.

5.0.—DE GROOT and THE PICCADILLY ORCHESTRA. S.B. from London.

1

WIRELESS PROGRAMME—SUNDAY (Feb. 15th.)

The letters "S.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

10.0.—WEATHER FORECAST and NEWS, S.B. from London. Local News.

10.15.—De Groot and the Piccadilly Orchestra.

10.30.—"The Silent Fellowship."

10.45.—Close down.

22Y MANCHESTER. 375 M.

3.0-5.0. Sonata Recital, Solos and Songs.

MERCIA STOTESBURY (Violin).

ETHEL BARTLETT (Piano).

STEPHEN WILLIAMS (Bass).

Mercia Stotesbury and Ethel Bartlett.

Sonata ("The Kreutzer") — Beethoven.

Adagio Sostenuto; Andante con Vivacizzone; Presto.

Stephen Williams.

Old English Songs.

"It Was a Love and His Lass."

T. Morley

"What Shall I Do?" — Henry Purcell

"All in a Garden Green" — J. Pratt

"Love Will Find Out the Way" — J. Mount

Mercia Stotesbury.

"After a Dream" — Faure

"Rondo" — Mozart & Kreutzer

Ethel Bartlett.

Gavotte in G Major — Bach

"Reflections in the Water" — Debussy

"Hark, Hark the Lark" — Schubert-Liszt

Stephen Williams.

"Love's Flame" — Ruckman-nor

"Dream in the Twilight" — Strauss

"Now Sleeps the Crimson Petal" — B. Quilter (1)

"A Ban of Wandering" — Harty (11)

Mercia Stotesbury and Ethel Bartlett.

Sonata in A Major — César Franck

Allegretto ben Moderato; Allegro; Recitativo Fantasia; Allegretto poco Mosso.

5.0-5.30.—CHILDREN'S CORNER, S.B. from Cardiff.

5.0.—S. G. HONEY: Talk to Young People.

8.25.—English Hymnal, No. 99, "Glorious Be to Jesus."

Religious Address by the Rev. J. J. WELCH, of Mount Carmel Church, Salford.

English Hymnal, No. 393, "Glorious Things of Thee Are Spoken."

English Hymnal, No. 277, "The Day Thou Gavest, Lord, is Ended."

9.9.—DE GROOT and THE PICCADILLY ORCHESTRA, S.B. from London.

10.0.—WEATHER FORECAST and NEWS, S.B. from London. Local News.

10.15.—De Groot and the Piccadilly Orchestra.

10.30.—Close down.

5NO NEWCASTLE. 400 M.

3.0-5.0.—Programme S.B. from London.

5.0-5.30.—CHILDREN'S CORNER, S.B. from Cardiff.

Religious Service.

S.B. to "5XX."

Bach Choir.

8.30.—Chorales: "Christ Lay" — Bach

"The Lord My Guide" — Bach

Address by The Very Rev. THE DEAN OF DURHAM.

Bach Choir.

Chorales: "All Things Now Lie" — Bach

"O Thou Consoling" — Bach

"Five" — Bach

Byrd's Great Service

S.B. to "5XX."

9.0.—THE NEWCASTLE BACH CHOIR

Conducted by Dr. W. G. WHITTAKER.

Relayed from Brunswick Place Church.

Order of Service: Venite, Te Deum, 1st Lesson, Benedictus, Kyrie, Creed, 2nd Lesson, Magnificat, Nunc Dimittis.

The Lessons will be read by The Rev. A. E. CORNYBEE, Vicar of St. John's.

10.0.—WEATHER FORECAST and NEWS, S.B. from London. Local News.

10.15.—DE GROOT and THE PICCADILLY ORCHESTRA, S.B. from London.

10.30.—Close down.

2BD ABERDEEN. 495 M.

3.0-5.0.—Programme S.B. from London.

5.0-5.30.—CHILDREN'S CORNER, S.B. from Cardiff.

8.30.—Gleasonston U.F. Church Choir.

Psalm 68, v. 18 to 20 (Tune: "Twerton").

J. MICHIE (Tenor).

"The King of Love."

The Rev. JAMES G. DUNN, M.A., Gleasonston U.F. Church: Religious Address.

Choir: Paraphrase 65, v. 5 to 11.

9.0-10.30.—Programme S.B. from London.

5SC GLASGOW. 420 M.

3.0-5.0.—Programme S.B. from London.

5.0-5.30.—CHILDREN'S CORNER, S.B. from Cardiff.

8.30.—Choir: Psalm No. 33, "Ye Righteous, is the Lord Rejoice" (Tune: "Irish").

(The Psalter.)

The Rev. JOHN LINDSAY, of Wellfield U.F. Church, Springburn: Religious Address.

Hymn, "Fight the Good Fight" (Tune: "St. Crispin") (Church Hymnary, No. 249).

Prayer.

Hymn, "O for a Closer Walk with God" (Church Hymnary, No. 256).

9.0 THE WESTBOURNE CHURCH CHOIR.

Conducted by A. M. HENDERSON.

(Organist of The University of Glasgow.)

"A Cappella" Church Music of the 16th Century.

Psalm No. 124 (Scottish Psalter 1564)

(Tune: "Old 124th") Psalter—1510-1565

"All People That on Earth Do Dwell,"

Paraphrase—1530-1580

"Hide Not Thou, Thy Face."

"Call to Remembrance" William Mundy

—died 1591

"O Lord, The Maker of All Things."

Orlando Gibbons—1583-1625

"Almighty and Everlasting God."

"Drop, Drop, Slow Tears" — Palestrina

—1524-1594

"O Bone Jesu."

"Come, Holy Ghost" Vittoria—1540-1600

"Jesu dulcis memoria."

"Of the Glorious Body Telling," Haydn—1563-1611.

"The Preservation of Christ in the Temple."

Psalm No. 134 (Scottish Psalter 1564)

(Tune: "Old 134th").

10.0.—WEATHER FORECAST and NEWS, S.B. from London.

Local News.

10.15.—DE GROOT and THE PICCADILLY ORCHESTRA, S.B. from London.

10.30.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 367.

EVENTS OF THE WEEK.

SUNDAY, February 15th.

LONDON and "5XX," 3.0.—Star Ballad

Concert. S.B. to other Stations.

LONDON and "5XX," 8.4. De Groot

and the Piccadilly Orchestra. S.B. to

other Stations.

BOURNEMOUTH, 3.6.—Russian Sym-

phony Concert.

MANCHESTER, 3.0.—Sonata Recital:

Solos and Songs.

NEWCASTLE and "5XX," 8.30.—Byrd's

Great Service by the Newcastle Bach

Choir. Address by the Very Rev.

the DEAN OF DURHAM.

GLASGOW, 9.0.—Recital of 16th Century

Church Music.

LIVERPOOL, 9.0.—Operatic Evening by

the British National Opera Company.

MONDAY, February 16th.

NEWCASTLE, 7.30.—Music and Comedy:

A Scene from "The School for Scandal"

(Sheridan).

GLASGOW, 7.30.—Choral and Orchestral

Evening.

TUESDAY, February 17th.

"5XX," 7.30.—Operatic Programme.

LONDON, 7.30.—Musical Comedy Ex-

cerpts. S.B. to all Stations.

BELFAST, 8.8.—Belfast Postmen's 13th

Concert, relayed from the Ulster Hall.

WEDNESDAY, February 18th.

LONDON and "5XX," 7.30.—"From the

Mystic East."

BIRMINGHAM, 7.30.—The Band of 2nd

Batt. The East Yorkshire Regiment.

CARDIFF, 7.30.—The Music of Edward

Elgar.

MANCHESTER, 7.30.—Operatic.

NEWCASTLE, 8.30.—Violin and Piano-

forte Recital.

ABERDEEN, 7.30.—Choral and Orchestral

Evening.

BELFAST, 7.30.—Symphony Concert.

NOTTINGHAM, 7.30.—The Nottingham

City Orchestra.

THURSDAY, February 19th.

"5XX," 2.0. LONDON: Pianoforte Recital

and "5XX," 10.0. by SAPELLNIKOFF

"5XX," 7.35.—Music relayed from The

New Prince's Restaurant.

LONDON, 7.35.—Chamber Music Even-

ing. S.B. to other Stations.

BOURNEMOUTH, 7.35.—Musical Appre-

ciation: 1st Night.

MANCHESTER, 7.35.—Vocal and In-

strumental Hour.

GLASGOW, 7.35.—Spanish Scenes.

FRIDAY, February 20th.

LONDON and "5XX," 8.25 (approx.).

Speeches at the Civil Service Dinner,

relayed from the Connaught Rooms,

Holborn Restaurant, London. S.B.

to other Stations.

BIRMINGHAM, 8.15.—Speech by the

Rt. Hon. The Earl of Birkenhead,

K.C., relayed from the Chamber of

Commerce Banquet.

BOURNEMOUTH, 7.30.—Musical Appre-

ciation: Second Night.

CARDIFF, 7.30.—"The Charm of

Variety."

MANCHESTER, 7.30.—Concert in Aid of

the Lord Mayor's Unemployment Fund,

relayed from the Free Trade Hall.

NEWCASTLE, 7.30.—"From the Cotton

Fields."

SATURDAY, February 21st.

LONDON, 7.30.—Band of H.M. Scots

Guards.

BIRMINGHAM, and "5XX," 7.30.—

A Nigger Minstrel Programme.

MANCHESTER, 7.30.—Pantomime,

"Cinderella."

ABERDEEN, 7.55.—Violin and Piano-

forte Recital.

ABERDEEN, 8.35.—A One-Act Farce,

"The Cure."

WIRELESS PROGRAMME—MONDAY (Feb. 16th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

2LO LONDON. 365 M.

3.15-3.45.—Transmission to Schools. Mr. GEOFFREY SHAW on "Music."

4.0-5.0.—Time Signal from Greenwich. "Vogues and Vanities," by Carmen of Cockaigne. Music performed during Afternoon Tea at the Treaders Restaurant. "Home Cooking and Its National Importance," by C. Herman Scott, M.B.E.

5.30-6.15.—CHILDREN'S CORNER: "Pussy's Problem," from "Bo Peep," "Andrah I Have Met: (2) The Wolfenoe," told by Capt. H. G. Mansfield.

6.40-6.55.—Mr. C. W. J. UNWIN: "Sweet Peas."

7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.

Prof. J. E. G. DE MONTMORENCY: "The Law of the Household." S.B. to all Stations.

Local News.

The Roosters' Mixed Grill.

"THE ROOSTERS":

ARTHUR MACKNESS (Tenor).
SEPTIMUS HUNT (Baritone).
PERCY MERRIMAN (Entertainer).
WILLIAM MACK (Humorous Entertainer).
GEORGE WESTERN (Pianist and Entertainer).

And

THE WIRELESS ORCHESTRA.

Conducted by DAN GODFREY, Junr.

7.30.—The Orchestra.
Selection, "The Peep Show" ... Wylie-Tate
The Roosters.

A Morsel of Vaudville—scratched, in part, from the "Grand Soiree Concert," and containing certain new items.
A Ragout of Army Reminiscences.

"Battalion Orders" ... George Western
"The S-k-it Inspection" ... Percy Merriman
Interpreted with Old Army Airs by the Orchestra.

A Life from "A Day in the Country."
"At the Fair" ... William Mack

A Touch of Grand Guignol:

"The Frozen Tadpole,"

or

"The Clutching Toothpick."

Percy Merriman
(Incidental Music supplied by Dan Godfrey, Junr.)

"An Old-Time Nigger Entertainment"
Percy Merriman and William Mack

9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations except Bournemouth.

Topical Talk.

Local News.

10.0.—The Orchestra.
Selection, "A Waltz Dream" ... Oscar Straus
Amy Gwinnett at the Piano.

The Orchestra.

"Czardas" ... Michiel

10.30.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—The Station Wind Quartet. Madeline Danall (Soprano). Kathleen Howell (Dramatic Recital).

5.0-5.30.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S.: "The Cultivation of Early Potatoes." Marjorie Palmer (Soprano).

5.30-6.30.—CHILDREN'S CORNER.

6.30-6.45.—Teens' Corner: Norman E. L. Grant, B.A.: "History Talk: (7) Miracle and Mystery Plays."

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Prof. J. E. G. DE MONTMORENCY. S.B. from London.

Local News.

A Varied Programme.

THE STATION ORCHESTRA.

JOSEPH YATES (Baritone).

JANET JOYE (Songs at the Piano).

RICHARD MERRIMAN (Solo Cornet).

7.30.—The Orchestra.

Military March ... Schubert
Valse, "Club Dances" ... Gangi
Janet Joye.

"Dinky Maid" ... Vere Smith
"Hello, Martha" ...

"Jumpers" ... Lobe
Richard Merriman.

"The Lizzie Polka" ... John Hartmann
The Orchestra.

Modern Suite ... Russe
In a Country Garden; Nocturne; Hamor-
resque.

8.15.—Joseph Yates.
A Short Lecture-Recital on "The Peas'
Life" ... Schumann

8.40.—The Orchestra.
Extracts, "Amina" ... Linck
Fantasia, "Romeo and Juliet" ...

Gounod-Turpin

9.0.—Janet Joye.
"Dog" ... Harold Maurice
"A Fantasia" ... Creble Garton

The Orchestra.

Love Dance from "Madame Sherry" ...

Hausman

Selection of Italian Folk Songs arr. Langley

9.30.—WEATHER FORECAST and NEWS. S.B. from London.

Topical Talk.

Local News.

10.0.—The Orchestra.
Suite-Ballet ... Popy
Entrée Mazurka; Pizzicato; Valse Lente;
Largo; Final Oulop.

Richard Merriman.
Songs of Araby" ... Frederick Clay

The Orchestra.
Selection, "Munon Lascant" ... Puccini-Turpin

10.30.—Close down.

6BM BOURNEMOUTH. 385 M.

3.15-5.0.—Talk to Women by Mr. R. Hart-
Syndol, Bursar of St. John's College,
Oxford. The "6BM" Trio: Reginald
S. Mount (Violin), Thomas E. Hing-
worth (Cello), Arthur Marston (Piano),
Arthur Godwin (Baritone).

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-hour: "Elizabethan
Poor Law Reform," by Mr. G. Guest,
B.A., J.P.

6.30-6.45.—Bulletin of the Radio Societies
of Bournemouth and Districts.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Prof. J. E. G. DE MONTMORENCY. S.B. from London. Local News.

7.30-8.0.—Interval.

Winter Gardens Night.

THE MUNICIPAL ORCHESTRA:

Conductor: Sir DAN GODFREY.

THE NORCROSS QUARTET.

8.0.—Orchestra.

"Two Serbian Dances" ... Shostak
"Tropic Overture" ... Brahms

"Hobridson Symphony" ...

Granville Bantock (14)

Quartet.

Musical Jest, "The Meeting of the Waters
(Mineral Waters)" ... J. L. Borek
"Lull Me to Sleep, Ye Winds" ... Khilner

Interval.

Orchestra.

Suite de Ballet, "Le Cid" ... Massenet
J. CRAEN (Solo Oboe).

"Soleil Pastoral" ... Frederic Bignon
Orchestra.

Suite of English Dances ... F. R. Cowen (11)
Quartet.

Negro "I Got a Home in Dat Rock" ...
Spirituals "Who Did Swallow Jonah?" ...
arr. D. Protheroe

Plantation Song, "Way Down Upon the
Swanee River" ... Foster

Specially arranged for the Norcross Quartet
by Martin Vao Lennep.

10.0.—WEATHER FORECAST and NEWS. Local News.

10.15.—THE ROYAL BATH HOTEL
DANCE ORCHESTRA.

Musical Director, DAVID R. LIFF.
Relayed from King's Hall Rooms.

11.0.—Close down.

5WA CARDIFF. 351 M.

2.0-4.0.—Falkman and his Orchestra, relayed
from the Capitol Cinema.

4.45-5.15.—"SWA'S" "FIVE O'CLOCKS."

5.15-6.0.—CHILDREN'S CORNER.

6.40-6.55.—Dr. Jas. J. Simpson, M.A., D.Sc.,
"Romances of Natural History."

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Prof. J. E. G. DE MONTMORENCY
S.B. from London.

Local News.

By Wiry Ways and Wireless Waves.

Another Trip Round the B.B.C. Stations.

8.30.—WEATHER FORECAST and NEWS. S.B. from London.

Topical Talk.

Local News.

10.0.—By Wiry Ways and Wireless Waves
(Continued).

10.30.—Close down.

2ZY MANCHESTER. 375 M.

3.0-3.30.—Music relayed from the Oxford Pic-
ture Theatre. (Conductor, E.
4.0-4.30.—Spurgin.)

3.30-4.0.—Broadcast to Secondary Schools
(Seniors): Mr. Edward Crossy on
"Little Drops of Water, and Little
Grains of Sand" (1).

4.30-5.0.—WOMEN'S HALF-HOUR: Alice
Reddish Lloyd (Soprano).

5.0-6.0.—CHILDREN'S CORNER.

6.30-6.55.—J. F. Russell, "Musical Appre-
ciation" (7).

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Prof. J. E. G. DE MONTMORENCY.
S.B. from London.

Local News.

Light Music and a Play.

HEATRICK EVELINE (Solo Violoncello).
JOHN BUCKLEY (Baritone).

THE "2ZY" MERMAID CLUB.
THE "2ZY" ORCHESTRA.

7.30.—Orchestra.
March, "Entry of the Gladiators" ... Fuchs

Overture, "Plymouth Hoe" ... Ansell

Dances Miniature de Ballet " ... Ansell

A number against a musical item indicates the name
of its publisher. A key list of publishers will be found on
page 357.

WIRELESS PROGRAMME—MONDAY (Feb. 16th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

1.00 *Love's Royal Has Stolen My True Love*
arr. Broadwood
"Kiss Me Love, Will You Marry Me?"
"The Pretty Creole"
Old Irish A The Snowy Breeze
Pearl's arr. O'Connor Morris
"Mary of A..." arr. W.H. Squire (1)
Roads
The Glory of Russia
"Rhapsody Lullaby"
"Eleanor"
"Rout dubouts and Savings"
"Border Band"
"Maiden from the..."
"Old Welsh Lullaby"
"Veto"
"Rock a Bye, My Baby Blues"
Hill and Fowl (31)
Harry Warren (31)
My Recollections

9.00 WEATHER FORECAST and NEWS
S.B. from London
Topical Talk
Local News

1.00 "ST. SIMON STYLITES"
A Play by F. Stedon Smith
1.30 Close down.

400M.
"The Wireless Journal"
"The Wireless Journal"
"The Wireless Journal"

1.00 LILLEREN SCORNER
"The Wireless Journal"

1.00 "The Wireless Journal"

1.00 "The Wireless Journal"

1.00 "The Wireless Journal"

1.00 "The Wireless Journal"

1.00 "The Wireless Journal"

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1.00 "The Wireless Journal"

1.00 "The Wireless Journal"

1.00 "The Wireless Journal"

8.45. Constance Wentworth and Frederic Lake
"The Keys of Heaven" Traditional (11)

9.0. THE "ENO" REPERTORY COMPANY
THE SCREEN SCENE

"THE SCHOOL FOR SCANDAL"
(Richard Brinsley Sheridan)

Prologue written by David Garrick
Joseph Surface
Sir Peter Teazle
Charles Surface
Produced by LEBERSON

1.00 WEATHER FORECAST and NEWS
S.B. from London
Topical Talk
Local News

1.00 "The Wireless Journal"

1.00 "The Wireless Journal"

1.00 "The Wireless Journal"

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1.00 "The Wireless Journal"

9.15. Connie and Sissie Duncan
"Two Little Chicks"
"Dough"
"Take Me Up to the Highlands"
"Lonadale"

9.30.—WEATHER FORECAST and NEWS
S.B. from London
Mr. GEORGE MACDONALD. S.B. from
Edinburgh
Local News

10.0. "Danny Boy"
"We'd Better Bide a Wee"
James Sharp

10.10. "At Dawning"
"I Heard You Singing"
Orchestra

10.30. "Reminiscences of Venice"
10.30.—Close down.

55C GLASGOW. 420 M.

7.30-4.30 The Wireless Quartet, Robert F. Johnston (Tenor), Afternoon Topical.

6.00-6.30 CHILDREN'S CORNER
6.30-7.00 "The Wireless Journal"

7.00.—WEATHER FORECAST and NEWS
S.B. from London
Prof. J. E. G. DE MONTMORENCY. S.B. from London
Local News

Choral and Orchestral.
THE STATION CHOIR AND ORCHESTRA
Conducted by
HERBERT A. CARRUTHERS
HARRY BRINDLE (Bass-Baritone).
S.B. to Edinburgh; 4.15. See

7.30. Orchestra
Musical Comedy Selections
"A Country Girl"
"The Wirligig"
Harry Brindle

8.0. "The Wireless Journal"

8.15. "The Wireless Journal"

8.30. "The Wireless Journal"

8.45. "The Wireless Journal"

9.00. "The Wireless Journal"

9.15. "The Wireless Journal"

9.30.—WEATHER FORECAST and NEWS
S.B. from London
Mr. GEORGE MACDONALD. S.B. from
Edinburgh
Local News

Harry Brindle
"The Wireless Journal"

10.00. "The Wireless Journal"

10.15. "The Wireless Journal"

10.30.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 357.

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WIRELESS PROGRAMME—TUESDAY (Feb. 17th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

2LO LONDON. 365 M.

10-2.0.—Time Signal from Greenwich. Ch. Conduct The "2LO" Trio and Barbara Samuel (Contra to).

3.15-3.45.—Ten o'clock to Schools "The Country-side—A Walk by the River," by Patricia Johnson.

4.0-5.5.—Time Signal from Greenwich. Book to Read, by Ann Syce. Organ and Orchestra. Music relayed from Shepherd's Bush P.M. "Historical Pictures" (7) Mrs. Pappas, by Alice Cunningham.

5.30-6.15.—CHILDREN'S CORNER "The Dwarf's Hole," by Munington Bowers. Vivien Lamolestaung "Mother Moon" and some Nursery Rhymes.

6.40-6.55.—An Appeal on behalf of Queen Mary's Hospital for the East-End, by Sir LEONARD DYLL.

7.0.—TIME SIGNAL FROM GREENWICH. B.N. V. AT 10.0. FORECAST and 10.0. GENERAL NEWS. S.B. to all Stations.

JOHN STRACHAN, Literary Criticism. S.B. to all Stations.

Local News.

Musical Comedy Excerpts.

S.B. to all Stations.

THE J. H. SQUIRE CELESTE OCTET.

MAYER GORDON (Leader).

FRANK READE (at the Piano).

Under the Direction of J. H. SQUIRE.

MAVIS BENNETT (Soprano).

VICTOR CARNE (Tenor).

WILSON JAMES and PATRICK (The Wranglers).

JACK DUNCANSON (Recital).

7.50.—The Octet.

Selection. The Last Waltz (The Strauss Mavis Bennett).

"The Dancing Lesson" ("The Passing Show") (The Strauss).

"Star of Fate" (Catherine).

Victor Carne.

"Underneath the Lilac Bough" ("Lilac Time") (Schubert-Chorus).

"The Drinking Song" ("Rose of Persia") (Soprano).

The Octet.

Value, "The Pink Lady" (Caryl).

8.0 (approx.) The Wranglers.

In an Original Entertainment.

The Octet.

Selection, "The Naughty Princess" (The Strauss).

Mavis Bennett and Victor Carne.

"Flower Dust" ("Lilac Time") (The Strauss).

"It is the Month of May" ("Merrie England") (German).

8.30 (approx.) The Octet.

Value, "The Cinema Star" (Gilbert).

Jack Duncanson.

"The Groom's Story" (Caryl).

The Octet.

Selection, "A Princess of Kensington" (German).

The Wranglers.

Entertain again.

The Octet.

Value, "The Count of Luxemburg" (Lalor).

8.5 (approx.)—From My Window, by "Philemon."

Mavis Bennett.

"O Who Shall Say that Love is Cruel?" ("Merrie England") (German).

Del Song ("Les Cloches de Corneville") (Manquella).

Victor Carne.
Love in My Heart Awakening ("The Merry Widow") (The Strauss).
"I Don't Care" ("A Waltz Dream") (The Strauss).

The Octet.
Love Dance (Madame Butterfly) (Hosking).

9.30.—TIME SIGNAL FROM GREENWICH. W. & H. FORECAST and 10.0. GENERAL NEWS. S.B. to all Stations.

Sir OLIVER LODGE F.R.S., The Magnetic Behaviour of Matter and Magnetism is Like and Its Analogies with Life. S.B. to all Stations.

Local News.

10.0.—THE SAVOY ORCHESTRA AND SAVOY HAVANA BAND, relayed from the Savoy Hotel, London. S.B. to all Stations.

1.0.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.0.—Lorella Picture House Orchestra.

4.15-5.0.—School Talks on Principal Alfred Hayes (of the Birmingham and Midland Institute), English Literature.

5.0-5.30.—WOMEN'S CORNER. E. Doroban. Harcourt, General Interest Talk.

5.30-6.30.—CHILDREN'S CORNER.

6.30-6.45.—"Teens Corner: J. A. Cooper, B.Sc., Assoc. I.R.E., "Stopping Stories to Radio."

7.0-11.0.—Programme S.B. from London.

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Talk to Women: "London Papers," Pitt and Marks (Entertainment). Violet Lee (Soprano). Harman Draper (Ragtime Pianist).

5.1-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Schools Half Hour: "How to Select Pictures" by Walter Hutton.

IMPORTANT TO READERS.

LETTERS FOR THE EDITOR should be addressed to "The Radio Times," 8-11, Southampton Street, Strand, W.C.2.

LETTERS FOR THE B.B.C. containing programme suggestions or criticisms, should be sent to the Organiser of Programmes, 2, Savoy Hill, W.C.2.

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6.30-6.45.—Farmers' Talk, "Commercial Fruit Growing," by Frank J. Emery.

7.0-11.0.—Programme S.B. from London.

5WA CARDIFF. 351 M.

3.0-3.30.—Transmission to Schools.

3.30-4.0.—The Station Trio.

4.0-4.45.—The Carlton Orchestra, relayed from the Carlton Restaurant.

4.45-5.0.—SWAN FIVE O'CLOCK'S. Mr. Isaac Lewis, Lecturer, National Museum of Wales, on "British Painters."

5.15-6.0.—CHILDREN'S CORNER.

6.40-6.55.—Mr. E. T. Evans, B.A., University of South Wales and Monmouthshire Talk.

7.0-11.0.—Programme S.B. from London.

2ZY MANCHESTER. 375 M.

12.30-1.30.—Organ Music by H. Fitzroy Page, relayed from the Piccadilly Picture Theatre.

3.0-3.30.—Concert by the "2ZY" Quartet.

4.0-4.30.—Broadcast to Schools. Mr. E. Sons. Hilditch, "Musical Appreciation."

4.30-5.0.—WOMEN'S HALF HOUR. Mrs. Maria Rieckhoff on "A Thing of Beauty."

5.0-6.0.—CHILDREN'S CORNER.

6.30-6.55.—Local Radio Society Talk.

7.0-11.0.—Programme S.B. from London.

5NO NEWCASTLE. 400 M.

1.30-12.30.—Janet Hitchens (Soprano), Tilly's Restaurant Orchestra.

3.45-5.15.—Male: Herbert (Contralto) and 8-part McIntosh (Baritone)—Duets and Solos. Alfred Seabridge (Soprano). London Papers. The Rev. Herbert Barnes on "Longfellow."

5.15-6.0.—CHILDREN'S CORNER.

6.40-6.55.—Guy Brown: "Modern Robes of Barbarism—Laying a Foundation Stone."

7.0-11.0.—Programme S.B. from London.

2RD ABERDEEN. 495 M.

3.30-5.0.—The W. & W. Sextet. Isabel Michie (Soprano). Feminine Topics.

5.15-6.0.—CHILDREN'S CORNER: An Entertainment arranged by Elmaie Smith.

6.40-6.55.—Mr. Arthur Collingwood, F.R.C.O., on "Milestones in Music—Deethoven."

7.0-11.0.—Programme S.B. from London.

5SC GLASGOW. 420 M.

3.30-4.30.—The Wireless Quartet. Hannah Anderson (Soprano). Afternoon Topics.

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.5.—Weather Forecast for Future.

7.0-11.0.—Programme S.B. from London.

A number against a station name indicates the name of its publisher. A key list of publishers will be found on page 367.

WIRELESS PROGRAMME—WEDNESDAY (Feb. 18th.)

The letters S.B. printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

2LC LONDON. 365 M.

2.15-3.45.—Transmission to Selenia: "Theory of Propagation and Reception of Waves," by Mr. H. J. Hinks (Radio Association).

4.0-4.15.—Time Signal from Greenwich Observatory. 4.15-4.30.—The East Yorks. Regiment (By kind permission of Lord C. G. Giddes, D.S.O., and Officers.) Band leader Mr. W. FLANNERY.

4.30-6.15.—CHILDREN'S CORNER.—Music by Uncle Jeff. A Story by Barnard. Williams. "The Tale of Cuchulainn" by L. Russell Churchard.

6.40-8.55.—Mr. WALTER WOOD, "Deep Sea Diving."

7.0.—TIME SIGNAL FROM B.O.B.N. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN S.B. to all Stations.

Capt. C. W. R. KNIGHT: "Falconry—The Sport of Kings." S.B. to all Stations. Local News.

"From the Mystic East."
DOLIS VANE (Soprano).
SYBIL MADEN (Contralto).
LEONARD GOWINGS (Tenor).
AND A. S. ANKS (Bass).
THE WIRELESS ORCHESTRA.
Conductor by DAN CODEREY, Junior.

7.30.—Overture, "The Couple of Bagdad" Berlioz.

Arr. "Ours Fine Day" ("Madame Butterfly") Purcell.
Leonard GOWINGS.
Serenade, "Open Thy Window" (Mozart).

7.55 (approx.). The Orchestra.

Japanese Suite Holst.
8.15 (approx.). The Vocalists with Orchestra.
Song Cycle, "In a Persian Garden" Liza Lehmann.

8.45 (approx.). Louis Hertz.
Men, Struggles and Some of Her Friends.

The Orchestra.
Overture, "The Yellow Princess" Saint-Saëns.

Arr. "Ours Fine Day" ("Madame Butterfly") Purcell.
Leonard GOWINGS.

9.0 (approx.). The Orchestra.
Prelude of "Leporello" (Donizetti).

Selection, "Chu Chin Chow" Noyce (11).

9.30.—TIME SIGNAL FROM GREENWICH WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN S.B. to all Stations.

British Drama League Lecture Recital: "Some Elizabethan Dramatists" S.B. to all Stations.

The Week's Work in the Garden, by the Royal Horticultural Society. S.B. to other Stations.

Local News.

10.15.—The Orchestra.
Chinese March, "Kwang Hsu" Linch.
Selection, "The Gipsy" Sidney Jones.

10.30.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—The Stadium Piano-forte Quintet.

5.0-5.30.—WOMEN'S CORNER.
The Women of India. W. J. Martin.

5.30-6.30.—CHILDREN'S CORNER.
8.30-8.45.—"Tennis" Corner. Mr. A. Lewis, L.C.P. (of the Birmingham Natural History and Philosophical Society).

"Barcelona."

WEATHER FORECAST and NEWS

8.15.—The Hand.
S.B. from London.
Local News.

Military Band Programme.
BAND OF THE B.N.

THE EAST YORKS. REGIMENT
(By kind permission of Lord C. G. Giddes, D.S.O., and Officers.)
Band leader Mr. W. FLANNERY.

OAN MAXWELL Soprano.
HAROLD HOWES (Baritone).

The Band.
Overture, "Rosamunde" Schubert.

"Praeludium" J. S. Bach.
Harold HOWES.

Invieta "Bruno Huhn."
Glorious Devon "German (1)."

The Band.
Suite, "Ballet Russes" Lwigton.
Allegro Marciale: Valse Lente: Scena, Mazurka, Marche Russe.

Come Solo, "O Dry These Tears" Del Riego.

8.15.—Joan Maxwell.
Among the Willows "Montague Phillips."
"An Old Melody" "Margaret Houghton (8)."

The Band.
Selection, "Poppy" Jones.

"The Hand" "The Hand."
S.B. from London.

9.0.—Joan Maxwell.
I Listen for You "Mary Nightingale (8)."
Herbert Oliver (8).

A Song "The Hand."
Diamond Loughborough (2).

The Band.
Selection, "A Light as a Switch" Alford.

WEATHER FORECAST and NEWS.
S.B. from London.

British Drama League Lecture Recital.
S.B. from London.

Royal Horticultural Society Talk. S.B. from London.

Local News.

10.15.—The Hand.
Descriptive Fantasia, "A Hunting Scene" Burdett.

10.30.—Close down.

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Talk to Women by Miss Doulton.

THE ROYAL BATH HOUSE LANCORNE HSTRA. relayed from King's Hall Rooms. Musical Director: DAVID S. LIPP.

5.0-6.0.—CHILDREN'S CORNER.

6.30-6.45.—Scholar's Half-Hour: "Nature Talk," by Hubert Hill.

6.45-6.55.—Station Talk by Bartram Fryer (Station Director).

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.

Capt. C. W. R. KNIGHT. S.B. from London.

Local News.

Comedies and Music.
THE WIRELESS ORCHESTRA.
Conductor Capt. W. A. FEATHERSTONE.

BRET HAYDEN (Entertainer).

8.20.—Bret Hayden.

A Few Remarks.

8.30.—The Orchestra.
Selection, "Mirella" (Gounod).

8.40.—The Orchestra.
Selection, "Mirella" (Gounod).

9.0.—The Orchestra.
Selection, "Mirella" (Gounod).

9.10.—The Orchestra.
Selection, "Mirella" (Gounod).

9.20.—The Orchestra.
Selection, "Mirella" (Gounod).

9.30.—The Orchestra.
Selection, "Mirella" (Gounod).

9.40.—The Orchestra.
Selection, "Mirella" (Gounod).

9.50.—The Orchestra.
Selection, "Mirella" (Gounod).

10.0.—The Orchestra.
Selection, "Mirella" (Gounod).

10.10.—The Orchestra.
Selection, "Mirella" (Gounod).

10.20.—The Orchestra.
Selection, "Mirella" (Gounod).

10.30.—The Orchestra.
Selection, "Mirella" (Gounod).

10.40.—The Orchestra.
Selection, "Mirella" (Gounod).

10.50.—The Orchestra.
Selection, "Mirella" (Gounod).

11.0.—The Orchestra.
Selection, "Mirella" (Gounod).

11.10.—The Orchestra.
Selection, "Mirella" (Gounod).

11.20.—The Orchestra.
Selection, "Mirella" (Gounod).

11.30.—The Orchestra.
Selection, "Mirella" (Gounod).

11.40.—The Orchestra.
Selection, "Mirella" (Gounod).

11.50.—The Orchestra.
Selection, "Mirella" (Gounod).

12.0.—The Orchestra.
Selection, "Mirella" (Gounod).

12.10.—The Orchestra.
Selection, "Mirella" (Gounod).

12.20.—The Orchestra.
Selection, "Mirella" (Gounod).

12.30.—The Orchestra.
Selection, "Mirella" (Gounod).

12.40.—The Orchestra.
Selection, "Mirella" (Gounod).

12.50.—The Orchestra.
Selection, "Mirella" (Gounod).

1.0.—The Orchestra.
Selection, "Mirella" (Gounod).

1.10.—The Orchestra.
Selection, "Mirella" (Gounod).

1.20.—The Orchestra.
Selection, "Mirella" (Gounod).

1.30.—The Orchestra.
Selection, "Mirella" (Gounod).

1.40.—The Orchestra.
Selection, "Mirella" (Gounod).

WIRELESS PROGRAMME—WEDNESDAY (Feb. 18th.)

The letters S.B. printed in Italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

Herbert Heyner
Four Jolly Seafarers ("A Peep at Kensington")
An Invitation that I Bring
Peep at Kensington")
(With Orchestral Accompaniment)
Orchestra
March Paraphrase, "Men of Harlech"
(Wien Rhapsody) (11)
To 35.—Close down.

2ZY MANCHESTER. 375 M.

Music relayed from the Pictorial
Picture Theatre. (Continued)
4.0-4.30. Stanley B. M.D.
7.0-8.0. Broadcast to Primary Schools
Edward Cross on "Travel"
1.30-2.0. WOMEN'S HALF HOUR. John
Baron (Bartone)
3.0-3.30. CHILDREN'S CORNER
Auntie Alice, Browning, of the Piccadilly
Dance Salon, "The Fox Trot" (2)
7.0. WEATHER FORECAST and NEWS
S.B. from London.
Capt. C. W. R. KNIGHT S.B. from
London. Local News.

Operatic

CONSTANCE HAMLYN (Bartone)
THE "2ZY" ORCHESTRA

7.30. Orchestra
"The Pledge" (Bartone)
Duet. M. J. P. (Bartone)
"The Pledge" (Bartone)
"The Pledge" (Bartone)

She Alone Charmeth Me
"The Pledge" (Bartone)
"The Pledge" (Bartone)
"The Pledge" (Bartone)

The Queen of Sheba
"The Pledge" (Bartone)
"The Pledge" (Bartone)
"The Pledge" (Bartone)

Orchestra
"The Pledge" (Bartone)
"The Pledge" (Bartone)
"The Pledge" (Bartone)

Selections
"The Pledge" (Bartone)
"The Pledge" (Bartone)
"The Pledge" (Bartone)

7.30. WEATHER FORECAST and NEWS
S.B. from London.
British Drama League Lecture Recital.
S.B. from London.
Royal Horticultural Society Talk.
Local News.

10.15. Orchestra
Selections ("The Huguenots" .. Meyerbeer
"La Bohème" .. Puccini)
1.15.—Close down.

5NO NEWCASTLE. 400 M.

7.15-8.15.—The Station Sextet: Conductor—
Edward Clark. Beatrice Parroon
(Soprano). The Rev. Arthur Robins,
"An Open-Air School" Isabel Spence
(Soprano)
8.15-9.0.—CHILDREN'S CORNER
9.0-9.20.—Scholar's Half-Hour Mr. C. Roberts,
B.A., "Wonders of the Past—The
Great Wall of China"
9.35-10.0.—Farmers' Corner Prof. G. Christ,
"Seasonable Notes"
10.0. WEATHER FORECAST and NEWS
S.B. from London.
Capt. C. W. R. KNIGHT. S.B. from
London. Local News.

Light Opera.

IDA COWEY (Soprano).
NORMAN CURRY (Bartone).
THE STATION ORCHESTRA
Conductor—EDWARD CLARK.

7.30. Orchestra
Overture, "Le Pêcheur d'Amour" ... Balf
7.45. Ida Cowey
O Ponder Well ("The
Time When the Beggar's
Swallow" ... Opera") (1)
7.50. Norman Curry
Ho. Jolly Jockan
Woe Thou Thy Love ("Ivanhoe")
Rake "Sullivan
West Country Lad ("Tom Jones")
German

8.10. Orchestra
Ballet Music, "Le Cid" ... Massenet
8.20. Ida Cowey
"The Pledge" ("Falko" (L. J. J. J. J.)
Gavotte, "Mignon" ... Thomas
8.30. Norman Curry
"The Yeomen of England" ("Merrie
England") ... German
Violin and Piano Recital

WINIFRED SMALL and MARGARET
COL
8.45. Maurice Cole (Solo Piano).
Mazurka in B Minor, Op. 25, No. 4 (Chopin)
Study in G ...
Air de Ballet ... Monkschinski
8.55. Winifred Small and Maurice Cole
Sonata in G Minor ... Elgar (11)
Allegro, Romance; Allegro, non troppo.
9.05. Winifred Small (Solo Violin)
Sonata in G Minor ... Elgar (11)
Allegro, Romance; Allegro, non troppo.

9.20. Winifred Small (Solo Violin)
Sonata in G Minor ... Elgar (11)
Allegro, Romance; Allegro, non troppo.
9.30. WEATHER FORECAST and NEWS
S.B. from London.
British Drama League Lecture Recital.
S.B. from London.
Royal Horticultural Society Talk.
Local News.

10.15-10.30. Programme S.B. from London.

7.30. WEATHER FORECAST and NEWS
S.B. from London.
British Drama League Lecture Recital.
S.B. from London.
Royal Horticultural Society Talk.
Local News.

10.15-10.30. Programme S.B. from London.

7.30. WEATHER FORECAST and NEWS
S.B. from London.
British Drama League Lecture Recital.
S.B. from London.
Royal Horticultural Society Talk.
Local News.

10.15-10.30. Programme S.B. from London.

7.30. WEATHER FORECAST and NEWS
S.B. from London.
British Drama League Lecture Recital.
S.B. from London.
Royal Horticultural Society Talk.
Local News.

10.15-10.30. Programme S.B. from London.

7.30. WEATHER FORECAST and NEWS
S.B. from London.
British Drama League Lecture Recital.
S.B. from London.
Royal Horticultural Society Talk.
Local News.

10.15-10.30. Programme S.B. from London.

7.30. WEATHER FORECAST and NEWS
S.B. from London.
British Drama League Lecture Recital.
S.B. from London.
Royal Horticultural Society Talk.
Local News.

10.15-10.30. Programme S.B. from London.

7.30. WEATHER FORECAST and NEWS
S.B. from London.
British Drama League Lecture Recital.
S.B. from London.
Royal Horticultural Society Talk.
Local News.

10.15-10.30. Programme S.B. from London.

7.30. WEATHER FORECAST and NEWS
S.B. from London.
British Drama League Lecture Recital.
S.B. from London.
Royal Horticultural Society Talk.
Local News.

10.15-10.30. Programme S.B. from London.

7.30. WEATHER FORECAST and NEWS
S.B. from London.
British Drama League Lecture Recital.
S.B. from London.
Royal Horticultural Society Talk.
Local News.

10.15-10.30. Programme S.B. from London.

7.30. WEATHER FORECAST and NEWS
S.B. from London.
British Drama League Lecture Recital.
S.B. from London.
Royal Horticultural Society Talk.
Local News.

10.15-10.30. Programme S.B. from London.

7.30. WEATHER FORECAST and NEWS
S.B. from London.
British Drama League Lecture Recital.
S.B. from London.
Royal Horticultural Society Talk.
Local News.

10.15. Madame Murray's Dance Orchestra
(Continued).
1.15.—Close down.

5SC GLASGOW. 420 M.

7.30-8.0.—Broadcast to Schools
8.0-8.10.—The Wireless Quartet. Is and A
Simpson (Contralto, Alto, Tenor, Bass)
8.15-8.30. CHILDREN'S CORNER
Lesson, by Annie O.
8.30-8.45.—Weather Forecast
8.45-9.0.—Mr. Adam Macdonald on "Paint"
9.0-9.15.—Weather Forecast and NEWS
S.B. from London.
Capt. C. W. R. KNIGHT S.B. from
London. Local News.

Request Night.

THE WIRELESS ORCHESTRA

Conducted by
HERBERT A. CARROLL

CONSTANCE WENTWORTH (Soprano)

FREDERIC LAKE (Tenor)

ALICE AND PROSE SPEAKING

8.15-8.30. S.B. to Edinburgh

7.30. Overture to a French Comedy
8.0-8.15. Frederic Lake
Come Into the Garden, Maud ... Balf
"Anna Mine" ... Newton (1)
"My Dream" ... Tost
"The Phantom Army" ... Tost

7.55. Orchestra
"The Phantom Army" ... Tost
8.0-8.15. Frederic Lake
Come Into the Garden, Maud ... Balf
"Anna Mine" ... Newton (1)
"My Dream" ... Tost
"The Phantom Army" ... Tost

7.55. Orchestra
"The Phantom Army" ... Tost
8.0-8.15. Frederic Lake
Come Into the Garden, Maud ... Balf
"Anna Mine" ... Newton (1)
"My Dream" ... Tost
"The Phantom Army" ... Tost

7.55. Orchestra
"The Phantom Army" ... Tost
8.0-8.15. Frederic Lake
Come Into the Garden, Maud ... Balf
"Anna Mine" ... Newton (1)
"My Dream" ... Tost
"The Phantom Army" ... Tost

7.55. Orchestra
"The Phantom Army" ... Tost
8.0-8.15. Frederic Lake
Come Into the Garden, Maud ... Balf
"Anna Mine" ... Newton (1)
"My Dream" ... Tost
"The Phantom Army" ... Tost

7.55. Orchestra
"The Phantom Army" ... Tost
8.0-8.15. Frederic Lake
Come Into the Garden, Maud ... Balf
"Anna Mine" ... Newton (1)
"My Dream" ... Tost
"The Phantom Army" ... Tost

7.55. Orchestra
"The Phantom Army" ... Tost
8.0-8.15. Frederic Lake
Come Into the Garden, Maud ... Balf
"Anna Mine" ... Newton (1)
"My Dream" ... Tost
"The Phantom Army" ... Tost

7.55. Orchestra
"The Phantom Army" ... Tost
8.0-8.15. Frederic Lake
Come Into the Garden, Maud ... Balf
"Anna Mine" ... Newton (1)
"My Dream" ... Tost
"The Phantom Army" ... Tost

7.55. Orchestra
"The Phantom Army" ... Tost
8.0-8.15. Frederic Lake
Come Into the Garden, Maud ... Balf
"Anna Mine" ... Newton (1)
"My Dream" ... Tost
"The Phantom Army" ... Tost

7.55. Orchestra
"The Phantom Army" ... Tost
8.0-8.15. Frederic Lake
Come Into the Garden, Maud ... Balf
"Anna Mine" ... Newton (1)
"My Dream" ... Tost
"The Phantom Army" ... Tost

7.55. Orchestra
"The Phantom Army" ... Tost
8.0-8.15. Frederic Lake
Come Into the Garden, Maud ... Balf
"Anna Mine" ... Newton (1)
"My Dream" ... Tost
"The Phantom Army" ... Tost

7.55. Orchestra
"The Phantom Army" ... Tost
8.0-8.15. Frederic Lake
Come Into the Garden, Maud ... Balf
"Anna Mine" ... Newton (1)
"My Dream" ... Tost
"The Phantom Army" ... Tost

7.55. Orchestra
"The Phantom Army" ... Tost
8.0-8.15. Frederic Lake
Come Into the Garden, Maud ... Balf
"Anna Mine" ... Newton (1)
"My Dream" ... Tost
"The Phantom Army" ... Tost

7.55. Orchestra
"The Phantom Army" ... Tost
8.0-8.15. Frederic Lake
Come Into the Garden, Maud ... Balf
"Anna Mine" ... Newton (1)
"My Dream" ... Tost
"The Phantom Army" ... Tost

7.55. Orchestra
"The Phantom Army" ... Tost
8.0-8.15. Frederic Lake
Come Into the Garden, Maud ... Balf
"Anna Mine" ... Newton (1)
"My Dream" ... Tost
"The Phantom Army" ... Tost

7.55. Orchestra
"The Phantom Army" ... Tost
8.0-8.15. Frederic Lake
Come Into the Garden, Maud ... Balf
"Anna Mine" ... Newton (1)
"My Dream" ... Tost
"The Phantom Army" ... Tost

7.55. Orchestra
"The Phantom Army" ... Tost
8.0-8.15. Frederic Lake
Come Into the Garden, Maud ... Balf
"Anna Mine" ... Newton (1)
"My Dream" ... Tost
"The Phantom Army" ... Tost

THE CHILDREN'S CORNER.

CONDUCTED BY THE
AUNTS AND UNCLES.

Nature's Wonderland—The Yellowstone National Park.

HELLO, children!

Probably all of you are fond of playing in parks. Here is a talk about the most wonderful park in the world.

I wonder which is the biggest park in which you have ever been? The Great Park at Windsor, or Richmond Park? Or perhaps you only know the smaller and more formal parks in the heart of London and other big cities? Can you then imagine a wild tract of country where bears roam about and herds of great shaggy brown wander at large—a tract of land about half the size of Wales surrounded by magnificent forests and splendid snow-capped mountains? For such is the Yellowstone National Park, in the State of Wyoming, U.S.A.

Rumours of Marvels.

Less than a hundred years ago nothing was known of this vast wonderland of Nature, except by the Red Indians; but gradually rumours of the marvels that lay hidden beyond the great pine forests penetrated through to the outer world. Then Expeditions were sent to see if these stories of fountains of hot water and jets of boiling mud could possibly be true. In due course an Expedition returned and reported that the Yellowstone district was even more wonderful than had been imagined. Not only were the tales of the hot springs and geysers true, but the whole country was a fairyland of beauty and the home of countless wild animals.

If you go there, and you must go in summer time, because in winter the snow lies thick upon the ground, and everything is frozen in a white at times, you will see black, brown or grizzly bears at almost any time of the day. Perhaps a coyote or a porcupine will come your way, and if you wander near the streams in search of wild black currants, you may be lucky

enough to see a pelican—one of those funny looking birds which keep the fish they catch in the pouch of their throats until they are ready for dinner.

There is a wonderful variety of flowers, ranging from daisies, bell-torries, and forget-me-nots to weird cacti and other plants of the desert which grow round the volcanic hot-springs district. The blueberry forms a thick under-bush in the forest regions, and gooseberries, choke-berries and buffalo-berries, as well as red and black currants, grow in the damper places.



Bears searching a cart for bit-bits in Yellowstone Park

It is great fun, too, to go on the lake and visit some of the lovely little forest islands that rise from its waters. Through this lake the Yellowstone River flows on its way to join the Mississippi, forming the most superb waterfalls after it has left the great sheet of water behind. First comes the Upper Fall, a sheer drop of 100 feet, and, half-a-mile below, the water rolls over the Lower Fall, a descent of 308 feet, from whence it pours into the Grand Canyon. The walls of the Canyon vary from 600 to 1,200 feet in height, and the richness of their colours

almost defies description. Red, orange, yellow and purple are the predominating tints and seem even brighter than they are by contrast with the dark green pines that fringe the chasm's verge, while at the foot of the canyon the river surges past, a raging torrent of white foam.

Thus and the Geyser basins are the chief glories of Yellowstone National Park, and the latter, though possibly the less beautiful of the two, are certainly the more uncommon and interesting. There are over a hundred of these geysers and steam-vents. "Excelsior," the largest, used to throw up a jet of water from 200 to 250 feet high, but it has been inactive for the past thirty-five years. "Old Faithful" throws up a tremendous column of water about once an hour, and "The Giant" reaches 250 feet in height and lasts for ninety minutes at a time. One of the steam-vents in the Norris Basin is called "The Growler," and another "The Hurricane," because the noise of the steam as it rushes from the earth through a very small aperture, can be heard for miles around.

Nature's Paint-Box.

Near the centre of the park is the Mid-Cauldron, a great round hole about 40 feet deep, with boiling mud at the bottom. "The Mammoth Paint Pots" are a group of curiously formed mud-springs of the most vivid colouring and quaint shapes. Nature has, in fact, not with her paint box through the Hot Springs. In some places, the cooling of the water from the geysers has deposited a coat of dazzling white rock over the land. Here and there, the rock has been stained by other chemicals—sulphur, iron and lime—with bright bands of red and yellow and the tints of the peals are of matchless beauty.

"The Mammoth Hot Springs" have formed a series of terraces across a small ravine. These are a blaze of colour, and the water that flows over them is of a lovely transparent blue.

TOMMY'S HELMET.

By LANGFORD REED.



"Of all the young lads of mischief!" she exclaimed.

A fine soldier you'd look, I don't think!" sneered "General" Tommy Green, as he marched away with his ragged brigade of little boys in search of glory.

Suddenly into the mind of the would-be recruit there flashed a bright idea and running indoors, he made his way to the kitchen.

Very carefully Tommy reached for his mother's new saucepan. "It won't do as a helmet!" he thought. "I want something that's not the only ones who can dress up as soldiers."

He placed the saucepan on his curly head and pressed it down with both hands to make it stick. Suddenly it slipped right down and there was poor Tommy wedged tight, in a novel kind of mask from which he vainly attempted to free himself!

Crying loudly, he groped his way into the yard to find his mother.

"Of all the young lads of mischief!" she exclaimed, when she found it impossible to un-saucepan him. Much annoyed, she shook him violently, which made him howl louder than ever. Mrs. Perkins, from next door, came in to render assistance and Tommy was held up by his heels, but the saucepan declined to leave him.

There's only one thing to do," exclaimed Tommy's distracted mother, "and that's to take you to the hospital."

In the train, on the way to the hospital, the passengers seemed to think that Tommy was wearing his extraordinary head-gear for their amusement, for they grinned until his indignant mother could hardly contain herself.

A clergyman, sitting next to Tommy, was more sympathetic and spoke kindly to him. Tommy turned his head sharply and the handle of that troublesome saucepan went right through the window! And, as if that were not misfortune enough, the conductor demanded Mrs. Tucker's name and address and told her she would have to pay for the damage! He also called a policeman, who turned her and her son out of the train for causing a disturbance!

The doctor at the hospital must have been very clever for he managed to remove the saucepan without very much difficulty. But Tommy did not feel much happier, for as soon as they got outside the hospital, his mother exclaimed, "Wait till I get you home, my lad, just you wait!"

But when they reached Paradise Alley they found the clergyman awaiting them.

"Mrs. Tucker," he exclaimed, "I've told the conductor that as the window was broken through me, I shall insist upon paying for it. And I've bought a fine new helmet with a red plume, for Tommy, for after what he has been through I think he deserves it, don't you? Let him off this time, for I feel sure he will never try your saucepan on again."

And Mrs. Tucker, who was really very fond of Tommy and was very thankful he had not to go through life wearing a saucepan, agreed.

WIRELESS PROGRAMME—THURSDAY (Feb. 19th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

2LO LONDON. 365 M.

6.0-6.20 Time Signal from Greenwich. The Week's New Gramophone Records.

6.20-6.30 Transmission to Schools: Lecture "Mental Character in Dickens' Tiny Tim" by J. C. STOBART and R. E. JEFFERY.

6.30-6.50.—Time Signal from Greenwich. "The Art of the Loom," by Elsie L. Spruit. Music performed during Afternoon Tea at the Tricentenary Restaurant. "Eighteenth Century Cornucopia" (1), by Violet M. Meade.

6.50-6.55.—CHILDREN'S CORNER.

6.55-7.00.—Mr. CECIL J. ALLEN, A.M. (at T. Forerunners of the Railway).

7.0.—TIME SIGNAL FROM HQ BEN WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN S.B. to all Stations. Talk by the Radio Society of Great Britain S.B. to all Stations.

Mr. ALLEN S. WALKER, "Architecture: The Cathedrals of Salisbury and Wells and Westminster Abbey" S.B. to all Stations. Local News.

Chamber Music Evening.

S.B. to other Stations.
THE KILBURN QUARTET
and ELIZABETH
LEONARD RUBENSTEIN,
JOHN BARRIGALLI

Assisted by
ETHEL BARTLETT (Solo Pianoforte).
BRADAZON LOWTHER (Baritone).

7.35.—The Quartet
Quartet in D Minor Mozart
Symphony in A Major
Fugue for Violin in A Major

8.0.—Poetry Reading: DOROTHIE PANT LUNG and CECIL LEWIS, "The Development of the Sonnet."

8.30.—Brahms, Lowther
"The Nighted" Old
Swan English Mr. Lane Wilson
"The Pretty" English
Creature " Songs
"Aria" Lolla Burnham
"The Messenger" Lu Forge
"The Lark in a Field" Bradazon Lowther
"The Lark in a Field" Marie Carandini

8.55.—The Quartet and Ethel Bartlett
Pianoforte Quartet in B Minor (Second
Movement) Brahms

8.50.—Bradazon, Lowther
"Where'er You Walk" Handel
"Hear Me, Ye Winds and Waves" Beethoven

9.0.—The Quartet
Quartet Debussy
With Animation, Quick, and Lightly,
"Late Swallows" (Slow, and Wisely),
Very Quick and Vigorous

9.30.—TIME SIGNAL FROM GREENWICH.
WEATHER FORECAST and 1ST GENERAL
NEWS BULLETIN S.B. to all Stations.

Mr. JAMES C. PERCY, D.L., on "Hans and Shuders" S.B. to all Stations.
Local News.

SAVOY ORPHEANS

6.45.—Friends in G Minor Rachmaninoff
"The Lark in a Field" J. S. Bach
"The Lark in a Field" J. S. Bach

10.30.—THE SAVOY ORPHEANS and SAVOY
HAVANA BAND, relayed from the Savoy
Hotel, London, S.B. to all Stations.

11.0.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—The Station Pianoforte Quartet
John Buckley (Baritone).

4.30-5.30.—WOMEN'S CORNER: Frank Can-
tell (Solo Violin).

5.30-6.30.—CHILDREN'S CORNER.

6.30-6.45.—"Teens' Corner" J. Ernest Jones,
"Peeps into the Past" (4).

7.0-11.0.—Programme S.B. from London.

6BM BOURNEMOUTH. 385 M.

1.45-2.0.—Talk by Miss Pearce. The Orpheus
Quartet.

3.0-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholar's Half-Hour. "Hockey and
Joust," by E. J. Roberts.

6.30-6.45.—Farmers' Talk. "Ducks for Egg
Production," by H. S. Carrington, M.A.

7.0-11.0.—WEATHER FORECAST and NEWS
S.B. from London.

Radio Society Talk. S.B. from London.

Mr. ALLEN S. WALKER, S.B. from
London. Local News.

Musical Appreciation.

A Survey of the Evolution of Music,
from the Earliest Times to the Present.
F. J. Roberts.

Capt. W. A. FEATHERSTONE, Station
Musical Director.

Mr. C. WHITAKER WILSON, Organist,
St. John's, Regent's Park.

7.35.—When Music was Crude.

Some Early Melodies.

When Men Fought Men.

Trumpet Solos and Fanfares.

Horns and Trombones.

"Tolly Ho" Traditional

"Oboro" Weber

Fifth Symphony Tchaikovsky

Equal Beethoven

Instrumentals of the Home.

An Early Duet (Clavichord).

Gavotte (Clavichord) Bach

March Purcell

Allegretto from Sonata in D Minor, Op. 31,
No. 2 (Piano) Beethoven

G Flat Study (Piano) Chopin

Arabesque in G (Piano) Debussy

The King of Instrumentals.

Prelude (Organ) Bach

Canzone (Organ) Schubert

Wood Wind.

W. F. Tell (Flute and Oboe) Wagner

Tannhäuser Wagner

Largo—New World (Cor Anglais) Wagner

Symphony Liszt

Concerto (Clarinet) Weber

"Le Dame Blanche" (Bassoon) Berlioz

Organist—ARTHUR MARSTON

THE WIRELESS ASSOCIATED
ORGANISTS

9.30.—WEATHER FORECAST and NEWS
S.B. from London.

Mr. JAMES C. PERCY, S.B. from London.

Local News.

10.0.—C. Whitaker Wilson with Orchestra.

10.30.—SAVOY BANDS. S.B. from London.

11.0.—Close down.

5WA CARDIFF. 351 M.

3.0-4.30.—THE STATION ORPHEANS (RA)

Symphony No. 1 in C Major (Op. 21)

Bach. HELENA MILLAIS (The
Actress Entertainer)

4.45-6.15.—"SWAS" FIVE O'CLOCK.

5.15-6.0.—CHILDREN'S CORNER.

6.45-8.55.—Mr. J. Kyrle Fletcher, The
Romance of Welsh Porcelain—The Story
of Pottery and Tiles.

7.0-11.0.—Programme S.B. from London.

2ZY MANCHESTER. 375 M.

11.30-12.30.—Concert by the "2ZY" Quartet

4.0-6.0.—CHILDREN'S CORNER.

6.30-7.0.—Boy Scouts' Local News Bulletin.

7.35.—Mr. F. Hall on "The Rockdale

Local News.

WEATHER FORECAST AND NEWS.
S.B. from London.

Radio Society Talk. S.B. from London.

Mr. ALLEN S. WALKER, S.B. from
London. Local News.

Vocal and Instrumental Hour.

ROBERT RADFORD (Bass).

ARTHUR SPENCER (Solo Piano).

7.35.—Robert Radford

"When a Maiden Takes Your Fancy"

It's a Love Song Mozart

"I'll Have Vengeance" ("Figure")

..... Purcell

"I'll Have Vengeance" ("Figure")

..... Purcell

"I'll Have Vengeance" ("Figure")

..... Purcell

"I'll Have Vengeance" ("Figure")

..... Purcell

"I'll Have Vengeance" ("Figure")

..... Purcell

"I'll Have Vengeance" ("Figure")

..... Purcell

"I'll Have Vengeance" ("Figure")

..... Purcell

"I'll Have Vengeance" ("Figure")

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"I'll Have Vengeance" ("Figure")

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..... Purcell

WIRELESS PROGRAMME—FRIDAY (Feb. 20th)

The letters B.S. printed in Italics in these programmes signify a Simultaneous Broadcast from the station concerned.

2LO LONDON. 385 M

1.0-2.0 Time Signal from Greenwich. Con-
The 2LO Trio and Herbert
2.45.—Transmission to Schools Mrs.
Hubert Hampton, "India"

4.0-4.30.—London Scholars' Half Hour Sir H.
WILFORD DAVIES. "How to Listen
to Broadcast Lessons." (With Music
Illustration by the Lecturer.)

4.30-5.0.—Organ Music, relayed from Shepherd's
Bush Road.

5.30-6.15.—CHILDREN'S CORNER. Song
by Ormond Davis (Tutor). "The Story
of the Books, told by Catherine Wynn."
The Dormouse who Laughed in
Sleep," from "The Wiggley Wause
by Michel Marlowe."

6.15-6.45.—Ministry of Agriculture's Fortnightly
Bulletin. S.B. to all Stations.

TIME SIGNAL FROM GREENWICH
WEATHER FORECAST and NEWS
GENERAL NEWS BULLETIN S.B.
to all Stations.

PERCY SCHOLLES, the R.B.C. Mus-
ician. S.B. to all Stations. Local News.

Popular Concert.
RUBY HENDER (The Lady Tenor)
PHYLLIS EMANUEL (Solo Pianoforte)
RONALD GORLEY (Entertainer at the
Piano)

OAN HASTINGS (Entertainer at the
Piano)

THE WIRELESS ORCHESTRA
Conducted by DAN GODFREY. Jus-
The Orchestra

March "The Children of the Regiment"
Fuchs

Catch Me
Liza Brown
I've Found the Little Ogo Pogo
Leitham and Ross

The Orchestra
Selection. "Lullaby Time".....Schubert-Clintan
M. Villa Emmanuel

8.00 (approx.) Ruby Hender.
The Last Watch.....C. E. Horn
I've Been Roaming.....C. E. Horn
Early Mavourneen.....Benedict

The World in Anecdote, No. 9 "Doctors
Advertises."

The Orchestra.
Romance Pathétique.....Partridge

The Orchestra
Clog Dance, Handel in the Strand".....Granger

8.25-9.15 (approx.) Speeches by H.R.H. The
PRINCE OF WALES, K.G., The Rt.
Hon. STANLEY BALDWIN, M.P.,
Prime Minister, Sir WARREN FISHER
(Chairman), Sir EVELYN MURRAY,
K.C.B., at the CIVIL SERVICE
DINNER, relayed from the Cosmopol-
Rooms, E. born Restaurant, London.
S.B. to all Stations

9.15. (approx.) The Orchestra
Selection, "Toss Up".....Brahm

9.30. TIME SIGNAL FROM GREENWICH
WEATHER FORECAST and NEWS
GENERAL NEWS BULLETIN S.B.
to all Stations

Colonel The MASTER OF SEMPIILL
Aviation in Japan. S.B. to all Stations.
Local News

10.0. Ruby Hender.
Nirvana.....Stephen Adams (1)
"Anne Laurie".....Anon.
Onaway Awake, Beloved".....
Coleridge-Taylor (11)

Ronald Courley in Music and Humour.
The Orchestra

Roll Fox-trot, "Ding Dong".....Partridge
Fox-trot, "What Do You Do Sunday,
Mary?".....Tommy

10.30.—Close down.

5FT 475 M

Lozels I.....Orch.
Mrs. E. Easton (Dramatic Rec-
WILMEN COHN, R. Harold Baker
R.I.S. Lady Jane Grey Gertrude
Davies (Soprano).

6.30-6.40.—TEENS' CORNER
The French Tack

6.40-6.55.—Ministry of Agriculture's Fortnightly
Bulletin. S.B. from London.

7.0.—WEATHER FORECAST and NEWS
S.B. from London.

7.15-7.30.—R.V.S. GAMES S.B. from London
Local News

7.30-7.45.—Speeches relayed from the Cosmopol-
Rooms. Major ADRIAN B. KLEIN
M.B.E. in Colour and Locomotion

Speech and Music
THE STATION ORCHESTRA
Selection. "The Planting of the Plant"
Handel

7.55-8.10.—The R.I.S. 1st
FARL OF BILKIN AD K. S.B.
from the Chamber of Commerce
at the Grand Hotel

8.0 (approx.) HELENA MILLS
(The Actress Entertainer)
In "Fragments from Life"
The Orchestra

Selection, "To-Night's the Night".....Rubens
30. WEATHER FORECAST and NEWS
S.B. from London

Colonel The MASTER OF SEMPIILL
S.B. from London. Local News

8.10. Helena Mills.
Our Lizzie Goes to Queen's Hall
The Orchestra

March, "Old Faithful".....Hollmann
D. composite Overture, "Gayety Land".....Kettley
V. 10. "Charm d'Amour".....Gode

8.20.—Close down.

6BM BOURNEMOUTH. 385 M.

8.0-8.30. Educational Talk, "Bygone England
(3) Mate and Drink," by Mr. Frank
Stevens, F.S.A.

8.35-9.0. Puccini Talk to Women by Louis
de Mayo. The Aerials Concert Party

9.0-9.30. CHILDREN'S CORNER
Words and Phrases in Common Use
A. S. White, B.Sc.

9.35-10.0. Ministry of Agriculture's Fort-
nightly Bulletin. S.B. from London.

10.0. WEATHER FORECAST and NEWS
S.B. from London

PERCY SCHOLLES S.B. from London
Local News

Musical Appreciation.
Second Night

Capt. W. A. FEATHERSTONE, Station
Music Director

Mr. C. WHITAKER WILSON, Organist,
St. John's, Regent's Park

Vocalists
EDYTHE KINCH, GLADYS PALMER,
SYDNEY CLITHAM, GEORGE PIZZET
GERALD KAYE, MARY LEWIS (Solo
Harp)

THE 6BM CHOIR
THE WIRELESS ASSOCIATED
CHORUS

7.30 The Influence of Religion in Music
O Lord My God".....Byrne—1589
M. 10.0

"The Silver Swan".....Orlando Gibbons
Further Influence of Religion on Music.
"Hallelujah Chorus".....H. 10.0

The Creation.....H. 10.0
"He, Watching Over Israel".....M. 10.0
From Folk Song to Modern Ballad.

If My Love Leaves Me".....Traditional
Two Last Rose of Summer".....Moore
Now Sleeps the Crimson Petal".....R. Quilter

The Wedding of Two Arts.
Orpheus".....Gluck
Aida".....Verdi
Lohengrin".....Wagner

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The Wedding of Two Arts.
Orpheus".....Gluck
Aida".....Verdi
Lohengrin".....Wagner

8.25.—Speeches relayed from the CIVIL
SERVICE DINNER. S.B. from London

8.30. WEATHER FORECAST and NEWS
S.B. from London

Colonel The MASTER OF SEMPIILL S.B.
from London. Local News

10.0. String
Cannon (Polonaise) (Violin).....H. 10.0
Harold in Italy" (Viola).....Berli
Scherzo (Cello).....Van Goens
The Unfinished Symphony" (D. Bos-
Schubert

Valse des Fleurs (Harp).....Tchaikovsky
Piano Concerto in G Minor (Tyn. pan.)

Rolls" in Reginald Mayhew (Drama)
Furkish Patrol" (Cymbals).....Michaelis
P. 10.0. Brahms, Beethoven (Triangle
Tchaikovsky—"1812" (Bells,
Shepherd's Boy" (Clackenspool) Granger
Maximilian R. 10.0. (Gong) Litolj
The Zet 10.

Scherzo and Finale. Fifth Symphony
L. 10.0

11.0. Close down

5WA CARDIFF. 351 M.

8.0-8.30. Transfer from to Specialist "The
Annual K. 10.0. by Dr. Jas. J.
Stapson, M.A., D.S.

8.30-9.0.—The Station Two
145-5.15.—"6WA 8" "FIVE O'CLOCK
10.0-11.0.—CHILDREN'S CORNER

9.40-10.0. Ministry of Agriculture's Fortnightly
Bulletin. S.B. from London

10.0. WEATHER FORECAST and NEWS
S.B. from I. "

PERCY SCHOLLES. S.B. from London
Local News

The Charm of Variety.
JOHN BUCKLEY (Bass).
MONA GREY (Entertainer).
THE STATION ORCHESTRA.

Conductor, WARWICK BRAITHWAITE.
Orchestra.

30. "Grasshoppers' Dance".....B. 10.0
S. 10.0. Thurban, 20,

Mona Grey
A Study of Childhood
John Buckley

"Some Rival Has Stolen My True Love"
Lucy Broadwood (1)

"Over Here".....Chas. Wood (1)
"Ballymore Ballad".....Herbert Hughes (1)

8.0. A NASTY NIGHT IN NUBIA
A Radio Melodrama by Ivor Herbert
M. 10.0

THE "5WA" RADIO PLAYERS.
Orchestra.

8.30. "Down South".....Myddleton
8.40. OLD JOE AND COMPANY
present

"A DARKTOWN INTERLUDE
A Memory of the Old Christy Minstrels

9.30. WEATHER FORECAST and NEWS
Colonel The MASTER OF SEMPIILL S.B.
from London. Local News

10.0. Orchestra
Overture, "Abu Hassan".....Weber
Selection, "The Beauty Prize".....Kern
Mona Grey Humorous Sketch.

10.20. John Buckley.
Ma re, My Girl".....G. 10.0
"The Wayfarer's Night Song".....Katharine
"The Wedding of Sara Lee".....Morton (6)

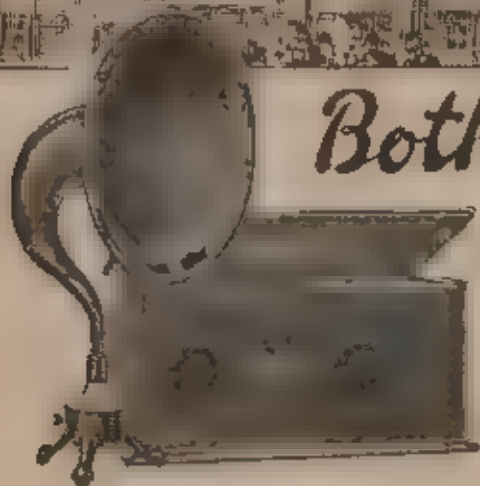
10.35. Another "Darktown Interlude."

11.0.—MAX CHAPPELLE'S LONDON CHOR.
FANS relayed from the Annual Dance
of the Berry Golf Club at Cox's Cafe,
Cardiff

12.0.—Close down.

A number against a musical name indicates the number
of its publisher. A key list of publishers will be found on
page 367.

Known all over the World



No. 1508. Ethophone V (Mark IV.), without valves or speaker, £30, to which must be added £2 for Mains Adapter.

Ethovox Loud Speaker, either 120 ohms resistance (No. 1511) or 2000 ohms resistance (No. 1512) £5.

SPECIAL DEMONSTRATIONS FOR CITY MEN

For the benefit of business men in the City area, we have arranged for special demonstrations of our apparatus to be held every day next week at 74, Cornhill, London, E.C.4. At this address, the whole range of Burndept products—which includes everything for radio reception—may be inspected. Any instrument will be demonstrated free of charge during broadcast hours.

Both Objects of British Pride

"A THING of Beauty is a Joy for Ever," wrote the immortal Keats and proof of his words has been found in the instantaneous answer by our nation to the call for funds for the preservation of one of the greatest and most beautiful of our national monuments. The architectural beauty of St. Paul's dominates our city, while its presence is symbolic of the character of our people and the justification of our world leadership. The quality of our apparatus, which has gained for it a world-wide reputation for reliability and efficiency, emboldens us to place our standard model the Ethophone V side by side with St. Paul's as yet another object for national pride. It is by the thoroughness and trustworthiness of British workmanship that the "City" stands as it does to-day, the centre and standard of the world of commerce.

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"A Page Torn From Fiction."

The Tragedy of Schumann. By R. D. S. McMillan.



THAT is material for the pen of a poet—not of a novelist—in the life of Schumann. The drama is there, awaiting the magic touch of some master like Flaubert to make it jump once more to life with all its anarchy of emotion.

Let us, dispassionately, examine the facts. The son of a bookseller, Robert Schumann

was born at Zwickau, in Saxony, on June 8th, 1810. As a child, he showed unusual talent for music, and when he was nine, the local music teacher ventured the opinion that the boy had no further need for his services in tuition. He early displayed a literary bent, too; but nearly all his activities were centred in music.

When he was nearly eighteen, came a devil from the path that was to lead him to glory. In this year—1828—he went to the University of Leipzig to study law at the earnest wish of his mother. He was frankly antipathetic to the law as a profession. His mother, on the other hand, his father was now dead—believed that music would provide only a precarious livelihood. But the youth could not stop his ears to the call of his art, and his mother at last gave way under the persuasions of others as well as her own. One of his "supporters" in this event was Wieck, a music teacher, who became his greatest enemy, and—how the pendulum swings!—later still, his father-in-law.

His Will to Conquer.

As his first letter from Leipzig shows, Schumann had struggled with his own ambitions—

"Read, not only this or that, but everything, with the same kind of loving eyes, unclouded by anger. . . . After a few days here, I still feel quite well, though not quite happy. Chilly jurisprudence, with its cold definitions, would crush the life out of me from the start. Thus I struggle endlessly with myself and look in vain for someone to tell me what to do. And yet—there is no help for it; I must choose law. I will conquer."

While in Leipzig he took some lessons from Wieck, and when, in 1830, it was decided that he should abandon the law, he returned again to the university town to study under the teacher. He pinned his faith to his own ability as a virtuoso of the piano, but an invention which he employed for strengthening the fingers resulted in disaster, his right hand becoming crippled. If he wished to pursue his art, therefore, he could do so only as a composer, and to this he turned with unabated eagerness.

An Ideal Romance.

When Schumann had first gone to the Wieck household, Clara Wieck was a child of nine.

Never I marry it will be an Englishwoman: the young composer wrote to his mother in 1830, but as the years passed, he changed his mind. He centred his affections in his teacher's daughter, Clara Wieck, became a great pianist, and when Schumann was still a struggler on the rough road to fame, she had already reached her goal.

Her father may have borne this in mind and looked upon Schumann's marital ambition as too lofty, if not impudent, in one who had comparatively poor prospects of success (as it seemed); or it may have been jealousy by which he was actuated. What he did, at any rate, was to oppose the union with might and

main. When he discovered that he could not put an end to the romance, he openly slandered and abused Schumann. Of course, Robert and Clara had to part, but they wrote many letters to one another—letters in which we can trace the joys and sorrows of the two who are the ideal lovers of musical history.

They were married at last in 1840, but not before Schumann had obtained a legal decree of the court to enable them to dispense with her parent's consent to the marriage.

This same year saw some remarkable compositions from Schumann: particularly his *Lieder*, upon which, as Sir Landon Ronald has remarked, the fame of the composer will probably ultimately rest. He was supremely happy, and he let the world know it! More than one hundred and thirty songs he wrote in 1840, many of them being settings of Heinrich Heine's poems. He had, of course, a wife to encourage him—a wife who, a genius herself, was yet "astonished at his mind, at all the treasures it contained." Clara Schumann protected his work with heart and brain.

The Tragic Twilight.

It was in the following year that Schumann wrote three symphonies, the first, in B-flat ("Spring"), being composed under the guidance of Mendelssohn. He also wrote a striking movement for piano and orchestra, which afterwards became the first movement of the pianoforte concerto in A Minor. After this came the Piano-forte Quintet, one of the most exquisite examples of chamber music, which was played by his wife to enthusiastic audiences throughout Europe. There is, too, his beautiful overture to *Manfred*.

Schumann himself knew that his brain was becoming affected, and in the lucid intervals when the curtain of night was descending upon his intellect he dwelt upon the necessity of his going into an asylum. The tragic twilight began to deepen at the beginning of 1854, and then came the final warning.

Saved by Fishermen.

He had been suffering from hallucinations and at last he had to lay aside his work. He hoped that he would conquer the madness, but it grew upon him until he was an invalid who had to be watched almost constantly. Then one day he stole out of his room and, going straight to the Rhine (this was in Düsseldorf), walked on to the middle of the bridge and flung himself into the water. Some fishermen, by good luck, had seen him, and a boat soon went to his rescue. He was taken to an asylum, which he never left.

From nothing he had raised himself to glory that was near the stars, only to find himself, when at the height of his fame, a wanderer in a wilderness of dreadful night. He died in the asylum in July, 1855, when he was forty-six years of age.

Outspoken, But Shy.

Schumann was a romantic, and an incurably shy one at that—at least, in his personality. As a critic he was fearlessly outspoken. It was one of his dearest wishes that he might visit England with his wife, but the dream was never realized, and it was left to Madame Schumann alone to popularize her husband's works in this country.

In one of his letters to his mother as a boy of eighteen Schumann wrote: "That is it, ever life. The mind we once pursued no longer exists; we aim, we strive, we aspire, we fail, and mind and body find rest in the grave."

But, while a man's work does not always live after him, such genius as Schumann's flourishes for all time.

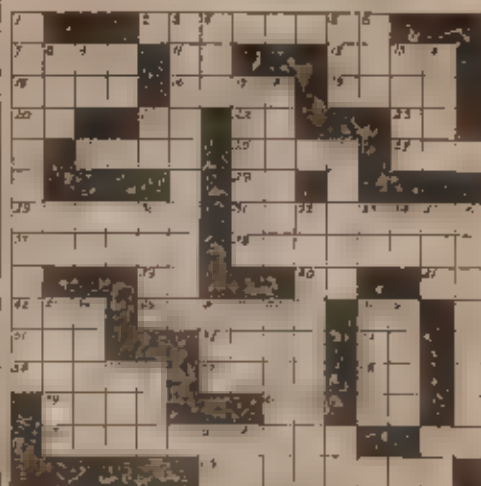
Our Cross-Word Competition.

Prize-Winners and a New Puzzle.

THERE was a large number of excellent entries for *The Radio Times* Cross-Word Competition, and we have pleasure in announcing that prizes of £4.4s. each have been awarded to Mr. A. J. Kett, 12, Weyfield Mount, Brackley, Leicestershire, and the Rev. W. B. Stewart, 38, Clavelly Street, Marlborough, Wiltshire, for submitting the correct solutions to the Cross-Word Puzzle which appeared in our issue of January 23rd, and for submitting the best puzzles in accordance with the conditions.

Apparently, there are various claimants for the "honour" of having introduced Cross-Word Puzzles into England. In addition to Mr. Wilson McCarty, author of the book *Cross-Word Puzzles*, who spoke recently to all listeners, there is Mr. Michael Davis, whose early puzzles were accepted about the same time as those of Mr. McCarty. It is believed, however, that certain members of the British Association, who attended the meeting of that body in Toronto last summer, are the real culprits.

The following is Mr. Stewart's puzzle.



- | | |
|-----------------------|--------------------|
| 1. A little in itself | 10. For a man of a |
| 2. Why a | 11. A drawn |
| 3. A man of a | 12. A drawn |
| 4. A man of a | 13. A drawn |
| 5. A man of a | 14. A drawn |
| 6. A man of a | 15. A drawn |
| 7. A man of a | 16. A drawn |
| 8. A man of a | 17. A drawn |
| 9. A man of a | 18. A drawn |
| 19. A man of a | 19. A drawn |
| 20. A man of a | 20. A drawn |
| 21. A man of a | 21. A drawn |
| 22. A man of a | 22. A drawn |
| 23. A man of a | 23. A drawn |
| 24. A man of a | 24. A drawn |
| 25. A man of a | 25. A drawn |
| 26. A man of a | 26. A drawn |
| 27. A man of a | 27. A drawn |
| 28. A man of a | 28. A drawn |
| 29. A man of a | 29. A drawn |
| 30. A man of a | 30. A drawn |
| 31. A man of a | 31. A drawn |
| 32. A man of a | 32. A drawn |
| 33. A man of a | 33. A drawn |
| 34. A man of a | 34. A drawn |

We shall publish the solution to this and Mr. Stewart's puzzle in our next issue.

The Gifted Amateur.

Written and Illustrated by WILL OWEN.

SOME men are born mechanics—equal to any professional others, like my friend Blorton retain their amateur status all their days and cause endless trouble in the home.

There remains, however, a small minority, an *intelligentia*, so to speak, brainy in every way except in the matter of applied mechanics, which realising its limitations, calls in a man when anything has to be done.

I am of the *intelligentia* and that is why, when I decided to have a two valve set installed, I called in Mr. Barty.

Just a Bit of Wire.

Mr. Barty advised a two valve set—no outdoor aerial—just a bit of wire from the bell push to the fireplace all complete for a tenner.

I explained to my expert that what I wanted was something that would enable me to hear the London programmes by merely pushing a button, something that could not by any possibility ever get out of order or need attention, as I was not good at mechanics.

He said he understood perfectly—what I wanted was something absolutely fool proof.

The maid was in the room at the time—the least thing sets her back on—and I could not help feeling that Mr. Barty might have expressed himself better.

To make quite sure that I should have no trouble, Mr. Barty added a few gadgets and things to the set and the original estimate was rather more than I should have expected.

To cut a long story short, the set was duly installed and had been working quite satisfactorily for a week.

We were listening to a very interesting talk on Coke when Blorton dropped in to see how we were getting on and, of course, we had to remove the earphones and missed the best part.

A Helping Hand.

It transpired that Blorton had taken his batteries to be re-charged and had seized the opportunity to come round and help us if we happened to be in any difficulty.

We invited him to put on the spare 'phones, but he did not approve of earphones. Permanent injury to the drum, due to ear flattening, was one of the minor ills, and there was quite a number of really serious drawbacks to their use.

'What you want is a loud speaker with a

good amplifier—you can hear mine from the end of the street," he said, and seemed to be proud of it.

A Distant Yodelling.

He was very persistent about the loud speaker and, for the sake of peace and quietness, I promised to get one exactly like his.

We persuaded him presently to put on the earphones and he sat down beside the box and before I knew what was happening, he was turning one of the knobs and the Coke talk died away to a wheezy whistle.

Mr. Barty's last words to me when he left had been that we were on no account to touch the knobs, as the tuning was a very delicate operation and would never be quite the same again.

I told that moment, the set had never been touched, except for switching on and off, and everything had gone smoothly, but by this

about them. "Some of us," he continued, "are eating, probing the darkness, lifting the curtain ever so slightly and, before long, my friend, I hope the golden dawn—"

I knew Blorton when he gets started in this way and asked him to put us back on to the Coke man, but he said he was trying to get 'em off, porpoising something about wave-lengths and low frequency amplification.

Back to London.

I told him I would prefer Cromer, but he declared that impossible.

He was not successful in getting Cardiff and tried Bournemouth, Aberdeen, and ships at sea. He was very keen on the ships at sea, as he was an old-time sailor and told us that he had listened quite recently to a conversation between two battleships, concerning the Captain's pipe that had been left behind in the ward room.

He admitted at last that the atmospheric were too strong and he would, at last, put us back on London.

He turned the knobs and gave them every chance and opened the box to see that the valves had not exploded. Then he asked me if I was sure of my earth. I hadn't the foggiest notion why he wanted to know but assured him we were on gravel.

He unfastened every wire that could be unfastened and fastened most of them up again, but could discover nothing and whether the batteries had run down.

The bulbs were still glowing, but appeared to me a trifle dim and I was not surprised.

There was a rum-

ber of wires lying loose that had not been loose when Blorton began and he tried connecting them up to anything handy.

The Reward of Perseverance.

He was very persevering with the wires and one that had somehow got around his throat and looked like strangling him, he fitted eventually to the electric standard, when the main fused immediately and we were left in utter darkness.

As it was impossible for him to help us any more, I lighted him to the door with a match and he said he would be round again on the following evening but I explained that we were hooked up every night for the next month.



We were listening to a very interesting talk on Coke when Blorton dropped in.

time, Blorton had twisted all the knobs and the thing was buzzing like a bee.

It wasn't like a bee all the time, as occasionally it would dwindle away to a distant yodelling possibly, a shepherd in the Bernese Oberland calling the cattle home—at other times a sharper note was heard, suggestive of the peewit, but we could never be quite sure.

We got rather tired of the buzzing after a time and I asked Blorton what caused it.

'Atmospherics,' he said, waving the hand that was not busy with the knobs.

'Why haven't we ever heard it before?' I asked.

'There you have me,' he said; 'they come—they go—but at present we know very little

ORCHESTRAL LECTURE CONCERTS.

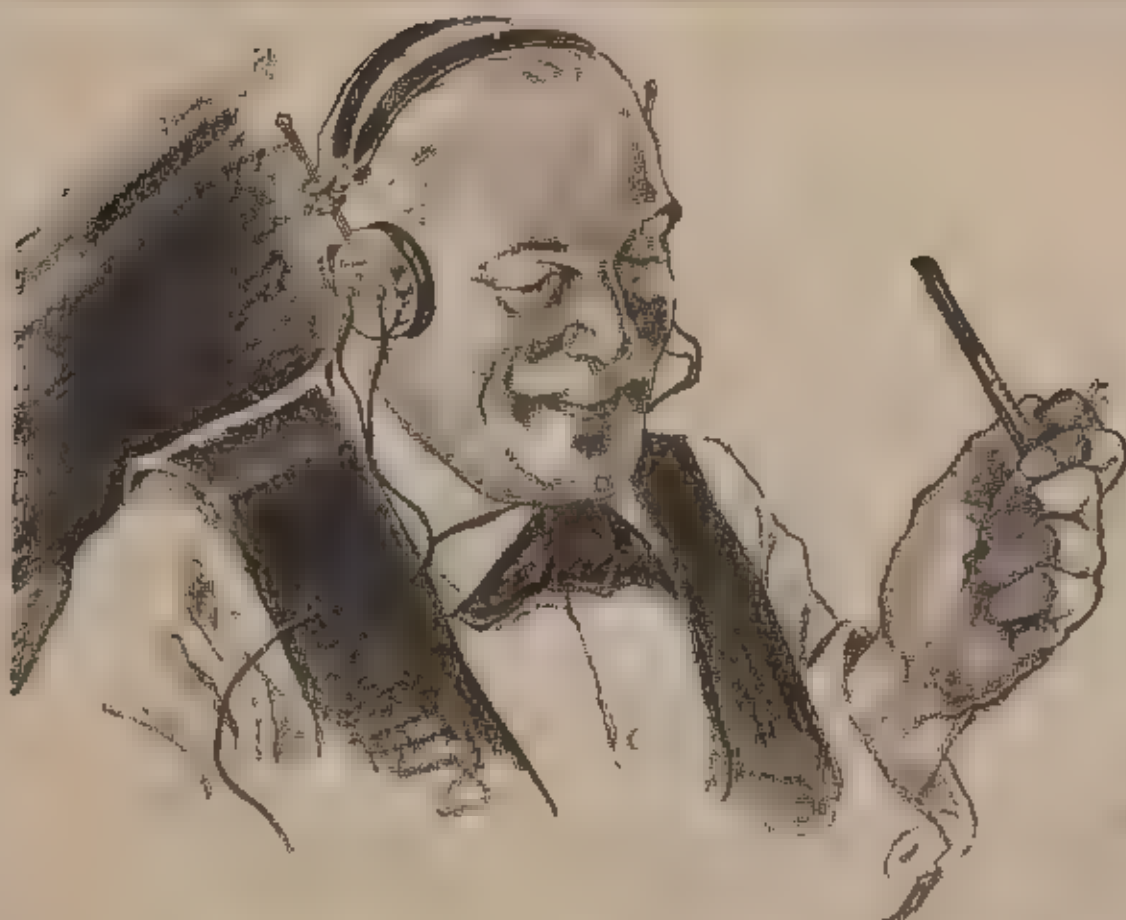
The last of the series of Orchestral Lecture Concerts for school children, given under the auspices of the Education Authority for Edinburgh, will be played from the Usher Hall at 4.30 p.m., on Friday February 27th. These have proved popular. The lecturer in command will be Mr. Herbert Weisman, L.A., Director of Music to the Education Authority, Edinburgh.

SONGS IN GAELIC.

THE GAELIC CHOIR will give the programme at the Dundee Station on Friday, February 27th. About sixty strong, they will submit a number of part songs and solos in Gaelic and English. This Choir were the winners of the Lovat and T. J. Macdonald Challenge Shield at Dundee in 1919, and at Fort William in 1922, and the winners of the Macdonald Trophy at Dundee Music Festival in 1923 and 1924.

PIANIST AND COMPOSER.

The band of the 2nd Bn. South Staffordshire Regiment will contribute popular music at the Falmouth Station on February 27th. During the same evening Miss Constance Holt Finney will give half an hour's recital of her own compositions, including pianoforte solos by herself. She will be supported by Miss May Burleigh (soprano), Miss Winifred Cole (contralto), and Mr. Herbert Wellington (baritone).



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Hull Programme.

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Week Beginning Sunday, February 15th.

SUNDAY, February 15th

8.0-8.15.—*Programme S.B. from London*
8.15-10.45.—B.N.O.L. Concert. S.B. fr. London

MONDAY, February 16th, and WEDNESDAY, February 18th.

3.0-3.30. Music relayed from the Majestic
4.0-4.30. Picture House
5.0-5.15. W. J. W. FLOUR
5.15-6.15. CHILDREN'S CORNER
6.40-6.55. Boy Scouts Talk Wednesday
7.15-8.30.—*Programme S.B. from London*

TUESDAY, February 17th, and THURSDAY, February 19th.

3.0-3.30. Gramophone Records
4.0-4.15. WOMEN'S HALF HOUR
4.15-5.00. CHILDREN'S CORNER
7.0-11.0.—*Programme S.B. from London*

FRIDAY, February 20th.

3.0-3.15. Music relayed from the Majestic
4.0-4.30. Picture House
5.0-5.15. W. J. W. FLOUR
5.15-6.15. CHILDREN'S CORNER
6.40-6.55. WEATHER FORECAST and NEWS
S.B. from London
PERCY SHOLES. S.B. from London
Local News

Opera-Ballet.

REBA COHEN (Soprano)

(Soprano) (Tenor)

LIBRETTO BY H. STUBBS

Under the direction of EDWARD STUBBS

7.0-8.0. Suite, "Ballet Egyptian" — Ligon
7.45. Joseph Green
Of Vision Entrance — Guying Thomas
When a Charming — "Rigoletto" — Verdi
7.55. Orchestra
Suite, "Mimos et L'Esperance"

8.0-8.15. Reba Cohen
Mimi's Song ("La Bohème") — Puccini
Recit., "Ah, Was It Me?"
Aria, "Let Me Ever Wander" ("La Traviata") — Verdi

8.15-8.30. Joseph Green
Flower Song — "The Flower That Boomed"
Mariana — "The Flower That Boomed"
Yes Let Me Like a Soldier Fall — "Mariana"
8.30-8.45. Approx. — Speeches relayed from the
CIVIL SERVICE INNES S.B. from London

Orchestra.

Excerpt from "The Barber of Seville" — Delibes
Valse Lente — "Naxos"
"Circusian Dance" ("La Bohème")

8.50-10.0.—*Programme S.B. from London.*

Reba Cohen
"Scenes That Are Brightest" ("Mariana")
"The Jewel Song" ("Faust") — Gounod
"The Sun Returns" ("Eugen Onegin")
"Your Tiny Hand is Precious" — Puccini

Ballet Suite, "Coppelia" — Delibes
10.30.—Close down.

SATURDAY, February 21st.

3.0-3.30. Gramophone Records
4.0-4.30. WOMEN'S HALF HOUR
5.0-5.15. CHILDREN'S CORNER
6.40-6.55. WEATHER FORECAST and NEWS
S.B. from London
The Rev J. C. G. CUMMING M.A., 'Bees
in Town' — L.
Local News
7.30-12.3.—*Programme S.B. from London.*



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HEADPHONES AND LOUD SPEAKERS

Leeds-Bradford Programme.

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Week Beginning Sunday, February 15th.

SUNDAY, February 15th.

3.15-3.30.—Programme S.B. from London.
6.15-8.0.—Service relayed from Horton Lane Congregational Church, Bradford. Address by the Rev W. P. N. N.
9.0.—B.N.O.C. Concert. S.B. from London.

MONDAY, February 16th, and

SATURDAY, February 21st.

1.15-12.30.—Gramophone Records.
2.45-3.15.—The Station Tree.
3.15-3.30.—CHILDREN'S CORNER.
4.15-6.30.—Morse Practice by L. Harvey.
6.40-6.55.—Scouts' Corner (Monday).
7.4 onwards.—Programme S.B. from London.

TUESDAY, February 17th, and

THURSDAY, February 19th

11.30-12.30.—Gramophone Records.
3.40-4.0.—Basso Froelich and his Orchestra relayed from the Theatre Royal, Glasgow.
4.15-6.15.—WOMAN'S HALF HOUR.
6.15-6.30.—CHILDREN'S CORNER.
Aunt to Motorists, by Major A. E. Brattle, M.I.E.E. (Monday).
7.4 onwards.—Programme S.B. from London.

WEDNESDAY, February 18th.

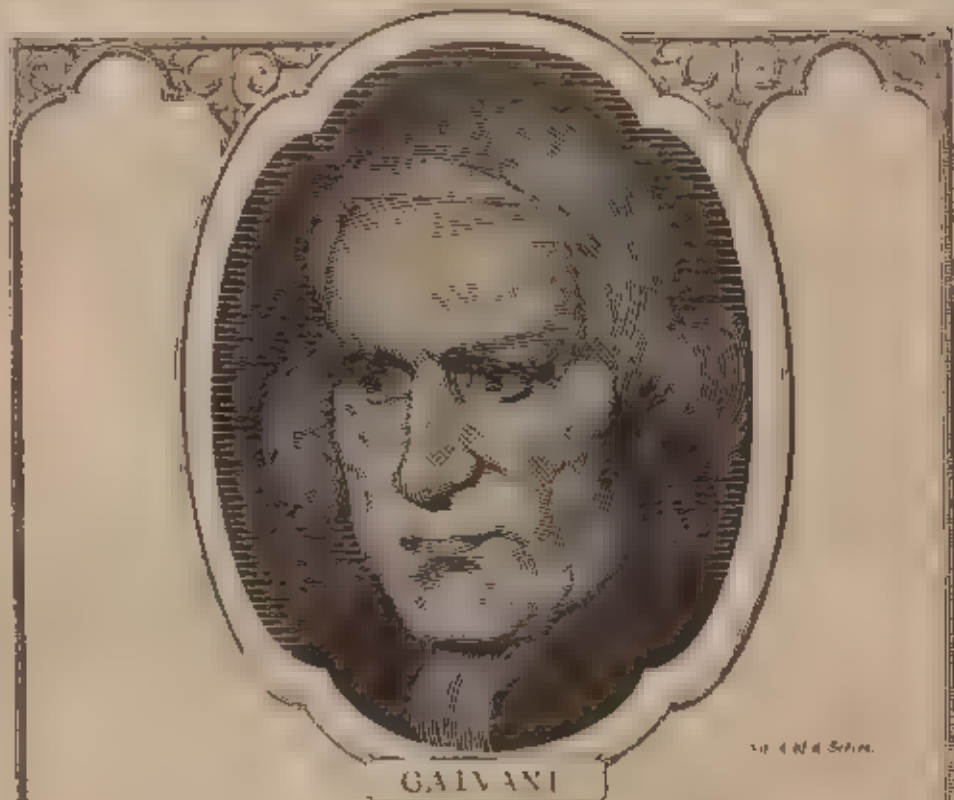
11.30-12.30.—Gramophone Records.
3.40-4.0.—Signor Caliman and his Orchestra relayed from the Scala Theatre, London.
4.15-6.15.—CHILDREN'S CORNER.
6.15-6.30.—Morse Practice by L. Harvey.
6.40-6.55.—"On My Anvil," by the Smeesmith.
7.0-10.30.—Programme S.B. from London.

FRIDAY, February 20th.

11.30-12.30.—Gramophone Records.
3.40-4.0.—A Talk to Local Schools.
4.0-5.0.—Signor Caliman and his Orchestra.
5.15-6.15.—CHILDREN'S CORNER.
6.15-6.30.—Morse Practice by L. Harvey.
6.40-6.55.—Weather Forecast and News.
7.0-10.30.—Programme S.B. from London.
11.30-12.30.—Local News.
ANNIE COCKCROFT (Soprano).
WILFRID HUDSON (Tenor).
HERBERT BUTTERWORTH (Bass).
JACK ALLERTON (Entertainer).
THE HARROGATE ROYAL BATHS QUARTET.
REYNOLD WHITEHOUSE (Violin).
CECIL MANN (Viola).
CECIL MANN (Pianist and Director).
7.0.—The Quartet.
Selection, "Tannhäuser" Wagner.
Herbert Butterworth.
"The Watchman" Square (1).
Jack Allerton.
"Fiddler Brown" (Havana) Short.
Nymphs and Fauns Reinberg.
"The Winding of the Rose" Frank.
"Mary of Alondale" Hook (1).
Reynold Whitehouse (Solo Violin).
"Introduction of Rondo Capriccioso".
Annie Cockcroft, Wilfrid Hudson, and Herbert Butterworth.
Vocal Trio, "I Navigatori" ("The Sailor").
8.05.—Speeches relayed from the CIVIL SERVICE DINNER. S.B. from London.
8.15.—Jack Allerton.
Humorous Interlude, "The Troubadour".

Q. 10.10.
Selected.

(Continued on page 3.)



The twitchings of a frog's legs!

UNIMPORTANT and trivial details have often led to epoch-making discoveries. Just as we are told that the evolution of the first steam engine came from James Watt and the kettle boiling on the hearth, so the twitching of a frog's legs played no small part in the discovery of the first electric battery.

Professor Galvani—a noted Italian Scientist and Anatomist—it is said, had passed a copper skewer through the limbs of a dead frog, and was about to hang them up on an iron nail in his laboratory. As soon as the copper touched the iron he noticed a convulsive twitching of the legs. That this was due to some electrical influence he proved by touching a nerve in the frog's limb with a piece of zinc and a muscle with a piece of copper. As

soon as these two metals were connected together a convulsive lock took place. And so came into being the first recorded instance of the electric battery.

From the crude cell filled with acidulated water of 150 years ago, we come to the modern dry battery and the accumulator—truly a great stride forward.

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This Week's Number,

In addition to many new and popular features, which will appear regularly in future, also contains special articles by leading authorities, including Dr. T. A. Fleming, F.R.S., Capt. H. J. Round, M.I.E.E., and Mr. H. R. Hargray. There is also a detailed description showing how to build a Two-Hound crystal set and Valve Amplifier together with

A Presentation
WIRING DIAGRAM
in Colours

The
Wireless
AND
RADIO REVIEW
World

Every Wednesday
4^p



This week, "THE WIRELESS WORLD" makes its first appearance in a new, enlarged and improved form.

This old-established wireless journal has been taken over by Messrs. Iliffe & Sons Ltd., the proprietors and publishers of a number of highly successful specialised journals, including "The Autocar," "The Motor Cycle," and "The Amateur Photographer."

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Liverpool Programme.

6LV 315 M

Week Beginning Sunday, February 15th.

SUNDAY, February 15th.

2.0-5.30.—Programme S.B. from London

8.0-10.0.—"The House of the Future" (A. and M. No. 4)
An "Ear" to the Future Ear"
Hymns, "The Day Thou Gavest" (A. and M. No. 4)

Operatic Evening.

S.B. to all Relay Stations

ACTS I, II, and III.

LA BOHEME.

(Puccini.)

By the

BRITISH NATIONAL OPERA

COMPANY

and the

L.N.O.C. ORCHESTRA

Conducted by

PERCY PITT

Music: MAY BLYTH
Musetta: MARTINE DUPARC
Rudolph: BROWNING MIMMERLY
Marcel: DENNIS NOBLE
Schaunard: FREDERIC COLLIER
Collins: WILLIAM ANDERSON

Time—About 1830 in Part

9.0

Act I.—In the Attic.

Act II.—In the Last Quarter

10.0.—WEATHER FORECAST and NEWS
S.B. from London

10.15

Act III.—The Barriers of Fate

10.45.—Close down

MONDAY, February 16th, and WEDNESDAY,
February 18th.

1.0-12.0 Mid-day Choir

2.30-4.30.—Gaiety and the Orchestra, relayed
from the Scala Super Cinema

7.30-9.30.—CHILDREN'S CORNER

7.0-10.30.—Programme S.B. from London

TUESDAY, February 17th.

1.0-5.0.—The State Brigadier Liverpool Dan
and the State Brigadier

7.30-9.30.—CHILDREN'S CORNER

7.0-10.0.—Programme S.B. from London

THURSDAY, February 19th

1.0-5.0.—Programme S.B. from London

FRIDAY, February 20th

2.15-3.45.—Turkish Music to Schools

4.0-5.0.—The "State Brigadier Liverpool Dan
and the State Brigadier

7.30-9.30.—CHILDREN'S CORNER

7.0-10.0.—WEATHER FORECAST and NEWS

S.B. from London

S.B. from London

Popular Classics.

1.0-1.15.—EDGARD (Mozzo Soprano)

JOSE HILL (Baritone)

THE STATION SYMPHONY

ORCHESTRA

Under the Direction of

FREDERICK BROWN

Notes: Baritone

7.0.—Overture, "The Ring" Wagner

7.40.—Glorious in Part

Ave Maria

(Violin Obligato, FREDERICK BROWN)

To the Children

In a Strange Land

7.0.—Wand of Youth, No. 2 Siger (11)

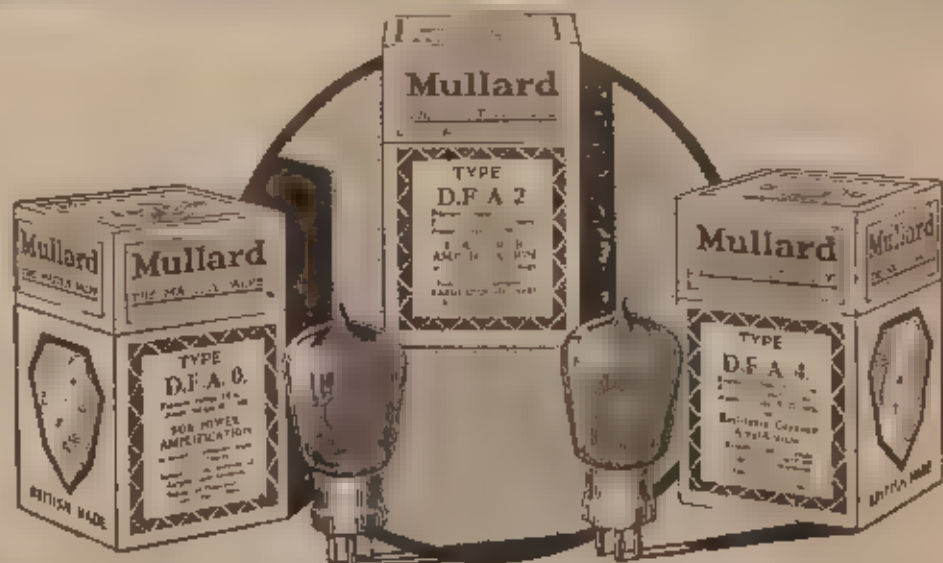
For a Carousal

("Don Giovanni")

"Such a Cobbling Song" ("The Madder-
ners")

"Song of the Flea" (Moussorgsky)

(Continued on page 279.)



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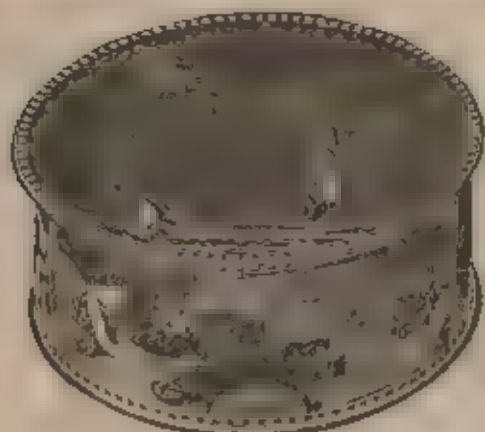
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Nottingham Programme.

5NG 322 M

Week Beginning Sunday, February 15th.

SUNDAY, February 15th.

9.15-10.15. Programme S.B. from London
10.30-11.15. Programme S.B. from London

MONDAY, February 16th.

11.30-12.30. Pianola Recital
3.30-4.30. The Scala Picture Theatre Orchestra
4.30-5.30. WOMEN'S TOPICS
5.15-6.0. CHILDREN'S CORNER
6.0-6.15. "Teens" Corner
6.15-6.30. Pianola Recital
6.30-7.0. Mr. A. R. 15th B.S. from London
7.0-7.30. Programme S.B. from London

TUESDAY, February 17th.

3.30-4.30. Lyons' Café Orchestra. Conductor,
H. Lyons
4.30-5.0. WOMEN'S TOPICS
5.15-6.0. CHILDREN'S CORNER
6.0-6.15. "Teens" Corner
6.15-6.30. Pianola Recital
6.30-7.0. Mr. A. R. 15th B.S. from London
7.0-7.30. Programme S.B. from London

WEDNESDAY, February 18th.

11.30-12.30. Gramophone Records of the week
3.30-4.30. Lyons' Café Orchestra
4.30-5.0. WOMEN'S TOPICS
5.15-6.0. CHILDREN'S CORNER
6.0-6.15. "Teens" Corner
6.15-6.30. Pianola Recital
6.30-7.0. Mr. A. R. 15th B.S. from London
7.0-7.30. Programme S.B. from London

THURSDAY, February 19th.

11.30-12.30. Gramophone Records of the week
3.30-4.30. Lyons' Café Orchestra
4.30-5.0. WOMEN'S TOPICS
5.15-6.0. CHILDREN'S CORNER
6.0-6.15. "Teens" Corner
6.15-6.30. Pianola Recital
6.30-7.0. Mr. A. R. 15th B.S. from London
7.0-7.30. Programme S.B. from London

FRIDAY, February 20th.

11.30-12.30. Pianola Recital
3.30-4.30. Lyons' Café Orchestra
4.30-5.0. WOMEN'S TOPICS
5.15-6.0. CHILDREN'S CORNER
6.0-6.15. "Teens" Corner
6.15-6.30. Pianola Recital
6.30-7.0. Mr. A. R. 15th B.S. from London
7.0-7.30. Programme S.B. from London

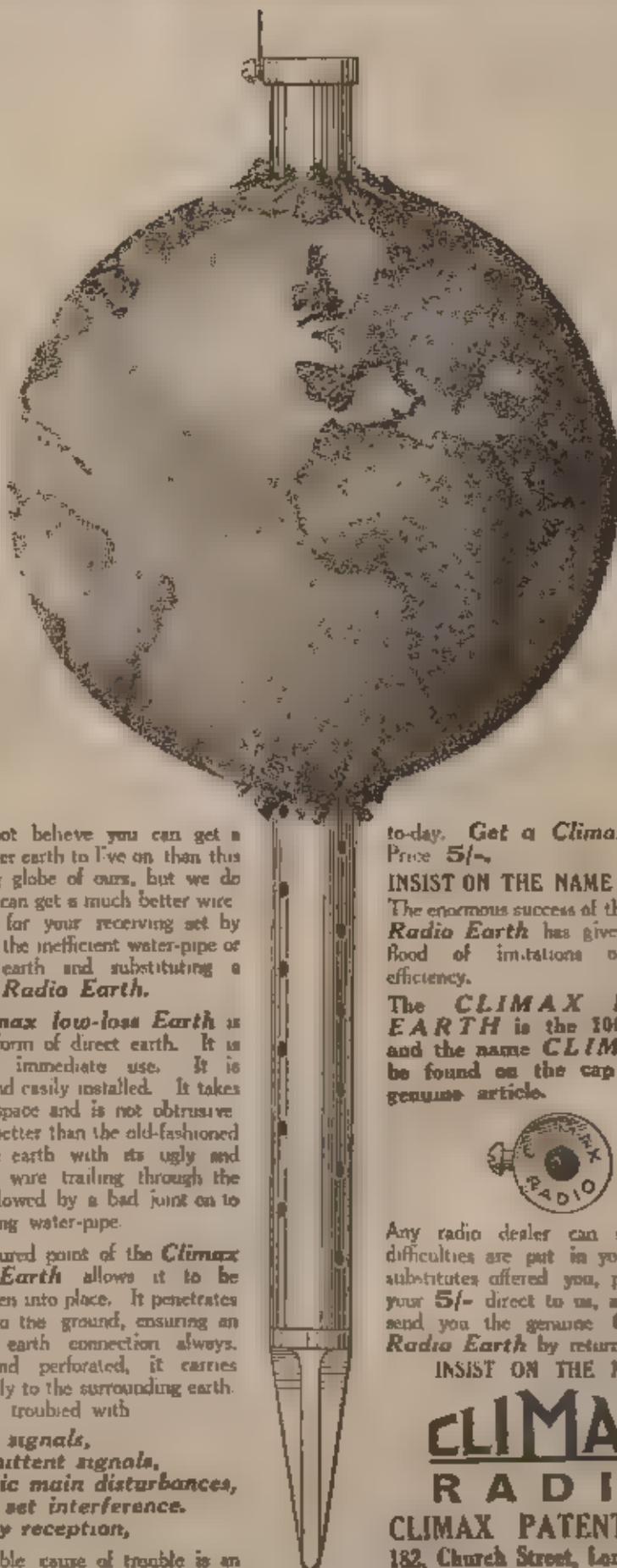
SATURDAY, February 21st.

11.30-12.30. Pianola Recital
3.30-4.30. Lyons' Café Orchestra
4.30-5.0. WOMEN'S TOPICS
5.15-6.0. CHILDREN'S CORNER
6.0-6.15. "Teens" Corner
6.15-6.30. Pianola Recital
6.30-7.0. Mr. A. R. 15th B.S. from London
7.0-7.30. Programme S.B. from London

SUNDAY, February 22nd.

11.30-12.30. Pianola Recital
3.30-4.30. Lyons' Café Orchestra
4.30-5.0. WOMEN'S TOPICS
5.15-6.0. CHILDREN'S CORNER
6.0-6.15. "Teens" Corner
6.15-6.30. Pianola Recital
6.30-7.0. Mr. A. R. 15th B.S. from London
7.0-7.30. Programme S.B. from London

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Plymouth Programme.

5PY 338 M.

Week Beginning Sunday, February 15th.

SUNDAY, February 15th

3.0-5.30. Programme S.B. from London
5.30-6.0. B.N.O.C. Concert S.B. from Liver

MONDAY, February 16th, and WEDNESDAY, February 18th.

3.0-4.30. Ernest Manning and his Orchestra relayed from the New Palladium
Dorothy Lincoln (Solo)
WOMEN'S TOPICS
4.30-5.30. CHILDREN'S CORNER
Programme S.B. from London

TUESDAY, February 17th.

3.0-4.30. Ernest Manning and his Orchestra
4.30-5.30. WOMEN'S TOPICS
5.30-6.30. CHILDREN'S CORNER
6.40. Eric J. Patterson, M.A. (Cambridge), Talk
All the News in the South-West of England
7.0-8.0. Programme S.B. from London

THURSDAY, February 19th, and SATURDAY, February 21st

4.0-5.0. Albert Fullbrook and his Trio, relayed from the Royal Hotel.
5.0-6.0. WOMEN'S TOPICS
6.0-7.0. CHILDREN'S CORNER
7.0-8.0. Programme S.B. from London

FRIDAY, February 20th.

4.0-5.0. "The School Mr J. J. Judge, The Nippers are Made." Music. Interlude. Col. H. T. Le Mesurier. The Fughetta in India
5.0-6.0. Albert Fullbrook and his Trio, relayed from The Royal Hotel.
6.0-7.0. WOMEN'S TOPICS
7.0-8.0. CHILDREN'S CORNER
8.0-9.0. Ministry of Agriculture - The Ministry of Agriculture - The Ministry of Agriculture

An Evening of Short Plays.

Produced by WILLIAM MACREADY
Incidental and other Music by THE STATION TRIO

7.30. "Caprice de Rigo" - Michaels
7.40. "DELICATE GROUND" - Michaels
(Charles Douce)

Edna Godfrey Turner
Charles Freeman

William Macready
A Room in Sangford's House, Paris

8.4. "Morning Song to the Be-rotted"
Loyall
Loyall

8.50. "A DAUGHTER SCHOOL"
(Donald Edson)
A Daughter School - A Daughter School

William Macready
Marionette Hertz (His Wife)

Edna Godfrey Turner
Lohan Hertz (Their Daughter)

Lucy Murray
Scene - A Room in Hertz's House

9.0. "The Irish Doctor"
(J. K. Wood)

A Father in One Act
A Worthy Widow

Edna Godfrey Turner
Mrs. Hertz

Lucy Murray
Dr. Michael O'Flanagan

William Macready
Scene - Mrs. Beresford's House in London

9.0. "The Irish Doctor"
(J. K. Wood)



Portmanteau Words

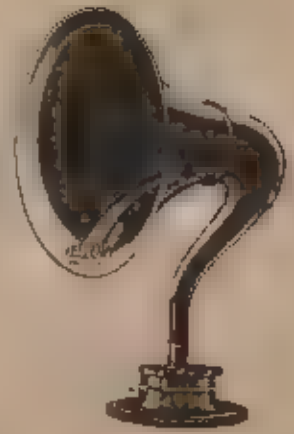
I'm afraid I must confess a distinct weakness for Portmanteau Words. I suppose on account of their descriptive power. They mean exactly what they say, and in a rare case such as that of the immortal "Brugha" meaning is evident. Take, for instance, the word "Volutone". No doubt can rest on one's mind as to what it means. Volume and Tone, the two essentials of a first-class Loud Speaker. Full Volume and Perfect Tone, a joy to listen to and a treasure to possess. But even this all-embracing word fails to convey its handsome appearance. The instrument's pleasing lines have a beauty rarely found in something that hitherto has usually been regarded purely as a piece of mechanism. Go and have a look at a Volutone. Your local retailer is almost certain to have one in stock. And when you have gazed yourself as to its appearance make a point of hearing as well. I think you'll agree then that I was quite right when I coined that essentially accurate word—VOLUTONE.

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Sheffield Programme.

6FL 301M

Week Beginning Sunday, February 15th.

SUNDAY, February 15th

10-5.30. P.M. — *Programme S.B. from London*
 11.0 — *Programme S.B. from London*
 11.30 — *Programme S.B. from London*

MONDAY, February 16th, to THURSDAY, February 19th

11.30-12.30 Gramophone Records
 12.0.—Time Signal, relayed from the Catford
 1.0 — *Programme S.B. from London*
 1.30 — *Programme S.B. from London*
 2.0 — *Programme S.B. from London*
 2.30 — *Programme S.B. from London*
 3.0 — *Programme S.B. from London*
 3.30 — *Programme S.B. from London*
 4.0 — *Programme S.B. from London*
 4.30 — *Programme S.B. from London*
 5.0 onwards. *Programme S.B. from London.*

FRIDAY, February 20th.

11.30 — *Programme S.B. from London*
 12.0 — *Programme S.B. from London*
 12.30 — *Programme S.B. from London*
 1.0 — *Programme S.B. from London*
 1.30 — *Programme S.B. from London*
 2.0 — *Programme S.B. from London*
 2.30 — *Programme S.B. from London*
 3.0 — *Programme S.B. from London*
 3.30 — *Programme S.B. from London*
 4.0 — *Programme S.B. from London*
 4.30 — *Programme S.B. from London*
 5.0 — *Programme S.B. from London*

Under the Direction of COLLIN SMITH
 P. A. ROBERTS (Conductor)
 STAINLESS STEEL

7.30. *Programme S.B. from London*
 8.0 — *Programme S.B. from London*
 8.30 — *Programme S.B. from London*
 9.0 — *Programme S.B. from London*
 9.30 — *Programme S.B. from London*
 10.0 — *Programme S.B. from London*
 10.30 — *Programme S.B. from London*

11.0 — *Programme S.B. from London*
 11.30 — *Programme S.B. from London*
 12.0 — *Programme S.B. from London*
 12.30 — *Programme S.B. from London*
 1.0 — *Programme S.B. from London*
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 4.0 — *Programme S.B. from London*
 4.30 — *Programme S.B. from London*
 5.0 — *Programme S.B. from London*

8.0. *Programme S.B. from London*
 8.30 — *Programme S.B. from London*
 9.0 — *Programme S.B. from London*
 9.30 — *Programme S.B. from London*
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 11.0 — *Programme S.B. from London*
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 5.0 — *Programme S.B. from London*

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8.40. *Programme S.B. from London*
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 8.30 — *Programme S.B. from London*
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 4.30 — *Programme S.B. from London*
 5.0 — *Programme S.B. from London*

9.15. *Programme S.B. from London*
 9.45 — *Programme S.B. from London*
 10.15 — *Programme S.B. from London*
 10.45 — *Programme S.B. from London*
 11.15 — *Programme S.B. from London*
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 3.45 — *Programme S.B. from London*
 4.15 — *Programme S.B. from London*
 4.45 — *Programme S.B. from London*
 5.15 — *Programme S.B. from London*

9.30-10.0.—*Programme S.B. from London.*
 10.0 — *Programme S.B. from London*
 10.30 — *Programme S.B. from London*
 11.0 — *Programme S.B. from London*
 11.30 — *Programme S.B. from London*
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10.30.—*Programme S.B. from London.*
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 11.30 — *Programme S.B. from London*
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 4.0 — *Programme S.B. from London*
 4.30 — *Programme S.B. from London*
 5.0 — *Programme S.B. from London*

SATURDAY, February 21st.

2.30-4.30.—*Programme S.B. from Manchester.*
 6.0-8.30.—WOMEN'S CORNER
 8.30-10.30.—CHILDREN'S CORNER
 7.0-12.0.—*Programme S.B. from London.*



THIS Loud Speaker has achieved the most outstanding success since the inception of Wireless Broadcasting.

Although a "Baby" in size and appearance, the performance of the Dragonfly—costing only 25/-—is comparable with many large Loud Speakers much higher in price, particularly when it is associated with a receiving set of suitable power and efficiency. This miniature Loud Speaker bears the AMPLION trade mark and embodies the unique constructional details and patented features of the standard AMPLION Dragon models. It emphasises to the full the real meaning of "efficiency for size" and "value for money."

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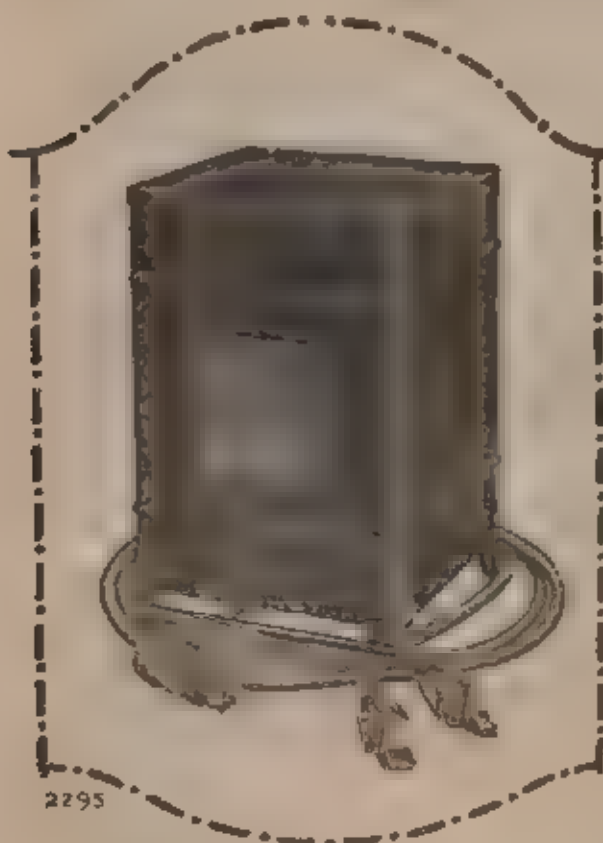
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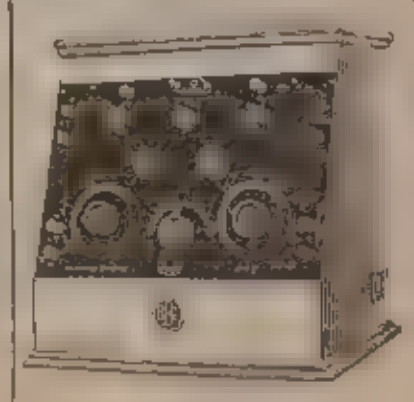
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Here is the new Dunham Receiver
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[illegible]

C. S. DUNHAM (Radio Engineer)

The following table shows the results of the survey of the use of the word "God" in the Bible. The table is divided into two main sections: "Bible" and "Other". The "Bible" section is further divided into "Old Testament" and "New Testament". The "Other" section is divided into "Other" and "Total". The table shows the number of times the word "God" is used in each section, and the percentage of the total.



The ' DUNHAM ' 3-Valve Receiver.

Stoke-on-Trent Programme.

6ST 306 M

Week Beginning Sunday, February 15th.

SUNDAY, February 15th

2.0-5.30. Programme S.B. from London
 8.30. Religious Service
 9.0-10.0. H.M. GARDNER, S.B. from London

MONDAY, February 16th, to WEDNESDAY, February 18th, and SATURDAY, February 21st.

12.30-1.30. Midday Concert (17th)
 3.30-4.30. The Majestic Cinema Orchestra
 6.0-6.45. CHILDREN'S CORNER
 6.30-8.45. Instructions in the Morse Code (Tuesday).

7.0 onwards. Programme S.B. from London

THURSDAY, February 19th.

1.0-1.30. Midday Concert
 3.30-4.30. Gramophone Records of the Week
 6.0-6.45. CHILDREN'S CORNER
 6.30-8.45. Instructions in the Morse Code.
 7.10-8.00. Programme S.B. from London

FRIDAY, February 20th.

2.0-3.0. Transmission to Schools Mr J. R. H.
 3.30-4.30. The Majestic Cinema Orchestra
 6.0-6.45. CHILDREN'S CORNER
 6.30-8.45. Instructions in the Morse Code
 7.10-8.00. FORECAST and NEWS

Local News.

MOLLIE HACKNEY

LEWIS ASHCROFT

JAMES FRANKLIN

HARRY FREEMAN (Solo Violin).

At Love's Begging "Lea" (Solo)

Harry Freeman

Lea

Lea

Lea

Lea

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TRUEMUSIC MINOR Loud Speaker 21/-



T. M. C. No. 2a Headphones, 4,000 ohms. 19/6



T. M. C. No. 3 Lightweight Headphones, 4,000 ohms, 22/6

This Loudspeaker is now supplied with a stand, as shown. There is, however, no increase in the price. The resistance is 2,000 ohms.

Finished outside in nigger-brown, with copper-plated terminals, the "TrueMusic Minor" is one of the most pleasing and attractive on the market. The inside of the horn is of lacquered copper, giving a bright and cheery effect—yet it does not need polishing.

Ask to see the "TrueMusic Minor" Loudspeaker at your favourite Wireless Shop. Its performance will delight you.

The "Minor" reproduces all kinds of Broadcasting perfectly. It will do full justice to the most elaborate set, and will get the best out of a small one.

All the family can enjoy Broadcasting for the cost of one pair of 'phones.

For "DX" working or crystal sets, T. M. C. Headphones are just what you want, sensitive and clear-toned. They are comfortable to wear, and absolutely reliable. Remember that all T. M. C. apparatus carries a twelve months' guarantee.

LOUD SPEAKERS

TrueMusic Minor	21	1	0
TrueMusic Junior	2	10	0
TrueMusic Standard	5	0	0
TrueMusic Concert Grand	6	10	0

But it must be T. M. C.

T M C

The Telephone Manufacturing Co., Ltd. (Makers of the famous Laryngophones),
 Hollingworth Works, West Dulwich, S.E.21.



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AND MAKE A BETTER ONE.

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Dear Sir,

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As this was only a short Aerial, and lead water pipe earth, with an old Variometer tuned set, you should be greatly pleased to hear the above result was obtained with one of your Crystals taken haphazard.

Yours faithfully, P. E. Wilson & Co.

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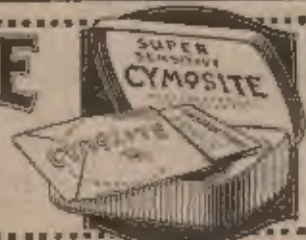
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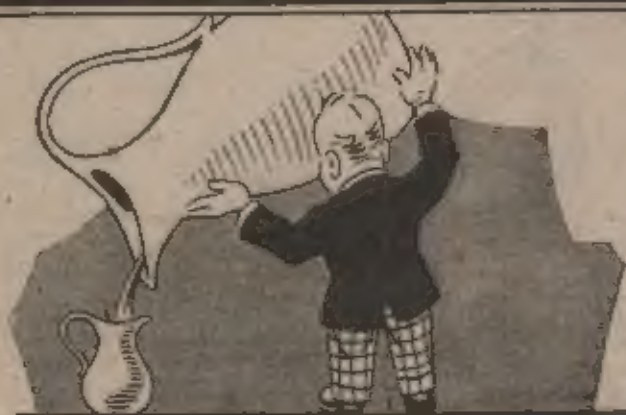
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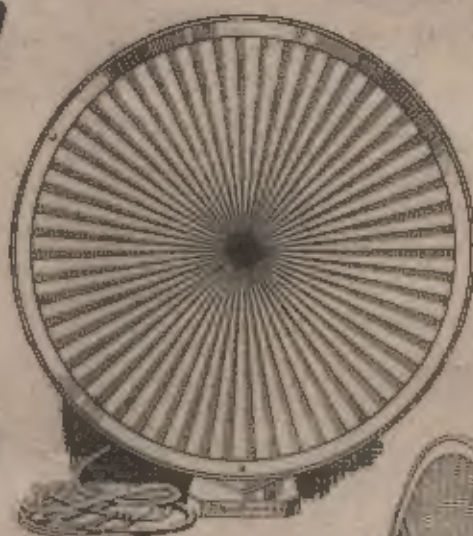
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No one has ever succeeded in getting a quart into a pint jug! The same line of reasoning makes it folly to expect for shillings the value that pounds can give. How true this is of loud speakers. For when an article is made by a firm of repute and is sold at a price higher than the general run of prices in that particular line of goods, there are always some sound reasons for its purchase.

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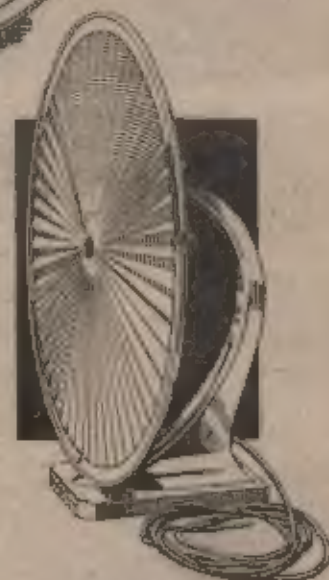


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